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THE FIGURE OF THE TEACHER IN THE NOVELS OF GUENTER GRASS

BY

PETRA M. BAGLEY

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN GERMAN LITERATURE.

DEPARTMENT OF GERMANIC LANGUAGES

EDMONTON, ALBERTA

SPRING, 1986

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.....
Supervisor

.....

.....

Date: December 20th 1985

DEDICATION

To my parents
with love and gratitude.

Der Erzieher ist dem Kind der erste
und nächste Mensch, an dem es seine
Beobachtungen macht und jene
Schlüsse zieht, nach denen es später
die ganze Menschheit beurteilt.

Leo Tolstoj, 1865.

ABSTRACT

The body of this thesis concerns the pedagogical figures in Günter Grass' novels. The introduction provides a brief summation of the varied interests of previous critics of Grass' works and thereby places the theme of this thesis in the context of past and present research. At the same time we are considering the role of the teacher in society with particular reference to West Germany. We shall take note of the depiction of fictional pedagogues in twentieth century German literature as well as Grass' view of education.

In Chapter One we concern ourselves with Grass' first novels and novella which form the Danzig trilogy. We shall see that supposedly minor pedagogical figures, which have been ignored to date, possess quite an influence, especially over the protagonist of Die Blechtrommel, Oskar Matzerath. We will gradually become aware of Oskar's unusual education and his eventual pedagogical role. The interrelationship between school and society is an essential component of all three narratives.

In the ensuing two chapters we are able to look specifically at the relationship between teacher and pupil, particularly with regard to Grass' fourth narrative work, Örtlich betäubt. Here the teacher is torn between the demands of his social role and those of his conscience. Thereafter, Grass' fictional work evolves a distinct political ingredient which spreads into all areas of daily life.

We shall observe how the pedagogue becomes enmeshed in Grass' view of politics, and how we, the readers, have to untangle him from this complex structure in order to understand the significance of his story. When we come to the final chapter and Grass' latest novel, Kopfgeburten-oder die Deutschen sterben aus, we can safely assume that the pedagogue is not only functioning on behalf of society, but also on behalf of the author.

To conclude, then, we need to appreciate Grass' interest in fictional pedagogues and the purpose behind the portrayals which we have highlighted. We differentiate first between the dictates of didactic literature and literature comprising either pedagogical or educational intentions. Only then can we purport that each of Grass' narratives serves an educational purpose due to the presence of their pedagogues. Ultimately, we shall concentrate on Grass' own political and social concerns, as the author willingly assumes a pedagogical stance within society.

Two excurses are included in this study of pedagogical figures. In the first one we look at a non-human teacher, the flounder, whose indoctrination of men during the course of history and his eventual reversal of the sex roles can only lead to a questioning of his intentions. In the second excursis we turn to Grass' poetical flare and interpret the teacher - pupil relationship in the poem Schulpause.

ACKNOWLEDGEMENT

To comprehend and then appreciate the complexity and intricacies of a creative writer's work is not an easy task. I am indebted to Professor Rhys Williams who first drew my attention to the magnitude of Grass' oeuvre. Special thanks go to my supervisor, Professor Gerwin Marahrens, whose support and advice made this thesis credible.

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A teacher affects eternity;
he can never tell where
his influence stops.

Henry Adams
The Education of H.Adams
(1907)

Introduction: The Portrayal of Teachers in Modern Fiction

After the publication of Grass' first novel, Die Blechtrommel, in 1959, for which he had been awarded the "Gruppe 47" prize in the previous year, the name of Günter Grass arose from being unknown to becoming world-famous. Since those early years of success Grass' authorial impact on literary circles has continued to be influential. The very complexity of his epic works, their subject-matter and style, has resulted in an abundance of critical works being published throughout the world. There are numerous books, both in German and English, devoted entirely to the author, which have recognised the significance of this contemporary writer. As early as 1965 Kurt Lothar Tank had published his work on Grass.[1] Theodor Wieser's book was the next to appear in 1968.[2] Strangely enough, it seems that works about the author have had a tendency to appear in pairs: 1969 saw publications by Wilhelm Johannes Schwarz and W. Gordon Cuncliffe; 1974 Irene Leonard; 1979 Hanspeter Brode and Volker Neuhaus. Alongside these more biographical works

there have been only two bibliographies, both of which cover virtually the same span of time.[4] Until the publication of these two works in the mid-1970s critics had referred to the Text und Kritik edition with its bibliographical commentary by Franz Josef Görtz.[5] Today we would turn to the 1982 revised Metzler publication by Volker Neuhaus for a complete bibliography. The most recent work on Grass' entire narrative output by Noel Thomas sadly lacks a bibliography and calls for a painstaking analysis of his footnotes in order to find any relevant references to secondary literature.[6]

With regard to Grass criticism the trend has been towards publications of collected essays, reviews and interviews. The first of such a kind was in 1968 by Gert Loschütz.[7] Two years later a symposium on Grass' work was held in Austin, Texas which resulted in the 1971 publication edited by A.Leslie Willson.[8] Another Grass critic, Manfred Jurgensen, has also edited a collection of essays by such renowned critics as H.L. Arnold, G. Just, M. Reich-Ranicki and W.J. Schwarz.[9] The latest book of such collections on the whole of Grass' oeuvre has been Rolf Geissler's Materialienbuch of 1976;[10] whilst 1984 saw a publication of criticisms concerned solely with Die Blechtrommel to mark its twenty-fifth anniversary.[11] The only other novel which has caused critics to voice their opinions together in one book has been Der Butt (1977). Again two such publications appeared within a year of each other on both sides of the continent.[12]

With the exception of his poetry all of Grass' works have been translated into English by the American Ralph Mannheim, which has meant that critics have been able to reach and inform a far wider readership.[13] Hence the two popular works by John Reddick and Keith Miles.[14] Critical reviews and essays on each of Grass' works have been plentiful, yet there are only a handful of individual books depicting specialised interests.[15] Even up to the late 1970s and early 1980s critics have continued to be preoccupied with Grass' earlier works, stressing more than ever the originality of the Danzig trilogy and the author's unique style of confronting Germany's past. Critics have analysed in detail Grass' method of relating historic events, their causes and outcome; the function of the many unusual narrator-cum-protagonists who all have a role to fulfil in their respective novels and whose sense of guilt pervades the narratives.[16] As the writer has himself become more involved with politics, so his works have become more socially and politically biased with emphasis being placed on present-day problems as well as future concerns. Gertrude Cepl-Kaufmann's research in the 1970s has produced an informative book on the relationship between the politician and the writer, thereby seeing to what extent politics has influenced Grass' literature.[17] An analysis of Kopfgeburten-oder die Deutschen sterben aus (1980) would in the light of her study now provide an appropriate appendix to that work.

It is this line of study, that is, interest in the writer-turned-politician, which the thesis at hand pursues and locates in the realm of education. Whilst critics have tended to see a theme or subject-matter which they have then supported by mentioning the characters in Grass' depiction of society, especially the protagonists, this thesis highlights the pedagogical figures to show how they have turned these narratives into an education for the reader. If we were to plot a graph, we would draw two parallel lines: just as Grass, the writer, has lately attained more notoriety in the world of politics due to the emphasis he places on the role of writers and their works in society as a whole, so his pedagogical figures have grown in stature to become representatives of German intellect. But in growing-up they have appeared to lose their innocence. We should consider, then, if Grass has forfeited story and style in his more recent narrative works on behalf of an educative message. In his latest novel, Kopfgeburten-oder die Deutschen sterben aus, Grass made the following revelatory remark which unravelled the thematic thread of this study:

> Was reizt mich an deutschen Pädagogen? Warum reibe ich mich an ihren Lernzielen und Frühprägesystemen? Dass Katz und Maus meine Schulnöte abgefeiert hätte, war wohl ein Irrtum. Mir gehen die Lehrer nicht aus. Ich kann von ihnen nicht lassen: Fräulein Spollenhauer versucht Oskar zu unterrichten; in

> Hundejahre sückelt Brunies seine Malzbonbons; in örtlich betäubt hat der Studienrat Starusch Zahnschmerzen; in der Schnecke bleibt Hermann Ott selbst im Keller verlocht noch Lehrer; sogar der Butt beweist sich als Pädagoge; und nun diese beiden holsteinischen Lehrkräfte...(Kg.98)[18]

Within a social setting the teacher, like any other 'high-calibre' profession, is expected to fulfil a certain role on behalf of his intellectual position, his pupils and society as a whole:

> Die problematische, 'verunsicherte' Rolle des Lehrers...zeigt sich auch darin, dass seine Funktion sich zwischen den Instanzen abspielt, im Beziehungsfeld zwischen der Jugend, der Gesellschaft und der geistigen Welt. Der Lehrer wird damit zur Durchgangsstelle für all die Spannungen und Konflikte, die hier herrschen: die Unvereinbarkeit der geistigen Dimensionen, die Konkurrenz der öffentlichen Interessen, die inneren Krisen der jungen Generation. In der kritischen Diskussion steht er meistens auf der Gegenseite: der Jugend gegenüber repräsentiert er die Erwachsenengeneration und vertritt die Ansprüche der Gesellschaft; der Erwachsenenwelt gegenüber aber ist er der Anwalt der Jugend...[19]

The problematic relationship between teacher and pupil,

adult and youth, will become especially evident in Grass' narrative work <u>örtlich betäubt</u> of 1969. At this point we should acknowledge the fact that literature, in this case German literature, makes no light issue of the pedagogue's role-playing. Hans Eckart Rübesamen gives his explanation for the appearance of the teacher in German literature as follows:

> ...denn erst durch die Säkularisierung des Wissens, wie sie sich in der Einführung der ~~allgemeinen~~ Schulpflicht manifestiert, konnte die Existenzgrundlage für einen Lehrerberuf entstehen, von dessen Vertretern mehr verlangt wurde als bisher von ausgedienten Korporalen oder Domestiken, die in den Adelshäusern ein missachtetes Dasein führten. Bei Jung-Stilling, Karl Philipp Moritz, Reinhold Lenz and Pestalozzi erleben wir aus erster Hand, unter welchen Geburtswehen der neue Berufsstand ins Leben trat. Und man beginnt zu begreifen, warum der Lehrer, bei der Beharrlichkeit überlieferter Strukturen, heute noch immer um seine gesellschaftliche Anerkennung, um sein Sozialprestige zu kämpfen hat.
>
> So formt sich im Lauf des neunzehnten Jahrhunderts das Bild des deutschen Schulmeisters als des biederen, wohlmeinenden, schrulligen und oft ärmlichen Präzeptors des Volkes der Dichter und Denkers. Wie wir ihm bei Goethe, bei Raabe und vielen anderen

> immer wieder begegnen. Gegen Ende des Jahrhunderts aber, fast schlagartig, entfesseln die Literaten den verbalen Aufstand gegen die Lehrer. Es ist erstaunlich mit welcher Heftigkeit und Häufigkeit sich Autoritätszertrümmerung und Generationshass in den folgenden Jahrzehnten entladen.[20]

At the turn of the century there appeared a number of literary works concerning teacher-pupil relationships and the pedagogical world, aptly termed 'Schulliteratur'. In his work entitled The Role of the Trial in the School Prose of the Weimar Republic Roy Ackermann explains the phenomenon of school literature at the turn of the century and its gradual decrease in popularity thereafter:

> Wedekind, Busch, Bierbaum, Strauss, Hesse, Musil and the brothers Heinrich and Thomas Mann, a few early authors of the genre, satirized the rigidity of the German school system, its excessive pedantry and the teacher's dearth of understanding and concern with the personal adjustment problems of the student. ...Viewed in a broad context, all of the school satire focussed on the trials of an individual, usually more sensitive than his peers, to cope with a school system whose teachers and administrators possessed no facility for dealing with anyone who deviated from the norm...
>
> The surfeit of school novels at the turn of the

> century was in large measure responsible for the paucity of such works in the twenties...Its popularity did much to publicize the need for school reform, which, once implemented, diminished the desire of German authors to continue championing its cause.[21]

If we cast a glance at fictional teachers who have appeared in modern German literature before the publication of Grass' novels, we might be somewhat surprised to find that, whilst there have been a number of such portrayals, the majority of them have been in a negative light. Two critics, Hellmut Becker and Paul Konrad Kurz, have laid emphasis on this literary trend and have come to the same conclusion:

> Man sollte meinen, in einer Gesellschaft, die sich in zunehmenden Masse als eine Bildungsgesellschaft versteht, sei der Lehrer eine Zentralfigur. Man kann nicht sagen, dass er das für die neueste deutsche Literatur ist...In der deutschen Literatur hat sich etwas Merkwürdiges abgespielt. Der deutsche Idealismus sah im Bilden seine zentrale Aufgabe. Goethe sieht im 'Wilhelm Meister' in der Erziehung den Mittelpunkt des Geschehens zwischen Menschen. Zugespitzt könnte man sagen, die neuere deutsche Literatur habe sich für diese Überhöhung gerächt: die wichtigste Figur der Erziehung, der

> Lehrer, erscheint fast immer als Schreckgespenst. Zu Hannos Lehrer in den Buddenbrooks, zum Mathematiklehrer des 'Zöglings Törless', zum 'Professor Unrat' finden sich kaum bedeutende Gegenbeispiele.[22]

Both critics refer to Gerd Gaiser's novel Schlussball (1958) as being the first work since the Second World War to depict the teacher in a more positive light.[23] In this respect we should refer to an enlightening book entitled Man sage nicht, Lehrer hätten kein Herz, edited by Hans Eckart Rübesamen and published in 1970. This book consists of numerous excerpts from novels and short stories by German authors from Grimmelshausen's Simplizissimus of 1669 up to and including Grass' örtlich betäubt of 1969. The span of time is wide; the choice of works purely arbitrary. According to the editor, this compilation devoted to the depiction of the teacher is not to be regarded as a critical study but to be read for pleasure. He stresses, furthermore, the fact that the reader should be warned against drawing conclusions from literary reflections; that this book does not purport to giving factual information on how good or bad a teacher may be.

It is this aspect which we have to take into account when studying Grass' teachers: we are not passing judgement on the worthiness of the teacher, instead we are attempting to acknowledge their authenticity and seek reasons for the continuous portrayal of these pedagogues, their actions

and behaviourisms, however positive or negative they may appear to be. We shall note that a writer, who is as socially and politically aware as Grass as proven himself to be, will use the teacher for the purpose of making his literature more valid and relevant to the whole of society in addition to expressing some home truths via a pedagogical, yet still literary figure. In Rübesamen's book there are a number of more authentic teachers portrayed by modern German writers including Gabriele Wohmann's female pedagogue appearing in a collection of short stories entitled Sieg über die Dämmerung of 1960; Benno Hurt's story Pestalozzi modern of 1968. Siegfried Lenz' two novels Deutschstunde (1968) and Das Vorbild (1972) both refer to past and present education in Germany. In all these works we can detect a tendency on the part of the author not to underestimate the human behind the role-playing. However, if we were to compare these charaters to Grass' portrayals, we would note that pedagogues such as Siegfried Lenz' Valentin Pundt, Rita Süssfeldt and Janpeter Heller have far more depth to their personality for depicting pedagogical as well as political frictions.

We should recall, too, that the German pedagogue is performing the role of both teacher and educator as well as civil servant. Hence certain codes of behaviour are to be followed which result in conflict between the demands of society and the wishes of the individual:

Als staatlich beamteter und geprüfter Beurteiler

> von Schülerleistungen muss er sich bemühen, ohne Ansehen der Person und erzieherisch relevanter Begleitumstände seine Urteile zu fällen;die Masstäbe, sprich das Notensystem, sind wie fast alles sonst vorgeschrieben.[25]

There lurks the danger that teachers are just functionaries, making fewer decisions, losing control over what they want to teach and how they would like to teach. A decrease in authority and responsibility has significantly reduced the standing of the teacher in society. Hellmut Becker in his article "Die verwaltete Schule" refers to German teachers as 'beamtete Funktionäre' and explains their loss of standing already in the 1950s as follows:

> Zu einer Zeit, da das Staatsbeamtentum als Ganzes besonders angesehen war, hat der Lehrer von seiner beamteten Stellung einen Zusatz an öffentlichem Respekt bezogen, wobei der wissenschaftliche Charakter seines Amtes diesen Respekt noch besonders verstärkte. Der Lehrer, der im neunzehnten Jahrhundert als Wissenschaftler und als Staatsbeamter gleichermassen anerkannt wurde, hat heute an der Autorität des Wissenschaftlers, die eher noch grösser geworden ist, nicht mehr teil, während das allgemeine Sinken des Ansehens des Beamten ihn miterfasst hat. Die ständigen Versetzungen von Lehrern haben zudem in der Öffentlichkeit die

> Vorstellung seiner beliebigen Vertauschbarkeit hervorgerufen. Der Lehrer ist zu einem beamteten Vermittler von Kenntnissen geworden, dessen Eigenpersönlichkeit sich z.B. von der eines Finanzbeamten im öffentlichen Urteil nicht mehr stark unterscheidet.[26]

The human, then, is in the process of forfeiting his own self for the social position he holds. No one is more aware of this than Grass himself. In 1969 he wrote of the almost mechanical and predictable nature of the pedagogue in simplistic terms:

> Er lehrt, geht spazieren, bereitet sich vor, hofft auf, fasst zusammen, denkt sich was anderes aus, nennt ein Beispiel, wertet, erzieht.
> Der Lehrer ist ein Begriff. Vom Lehrer wird etwas erwartet. Von einem Lehrer erwarten wir etwas mehr. (Ob.91)[27]

As Grass' novels become more politically and socially orientated, we shall see that the actual character of the pedagogue begins to vanish steadily. The fact that the teacher represents education is what matters. After all, education provides the basis of our modern society as Peter Scott remarks in his analysis of British schools in "An Essay on Education":

> ...the values and practice of education are much too close for comfort to our self-image as a

> society...Schools hold up a mirror to society: if their contemporary reputation is fragile much the most important reason is that we do not like, or even understand, what we see in that mirror. This close relationship between the reputation of our schools and the state of national morale is not difficult to explain. Of all communal activity education touches most closely individual lives and social values.[28]

Whilst Grass as a writer can manipulate the figure of the teacher for the purpose of entertaining fiction, he is as a father of seven children genuinely concerned about education and teachers in West Germany. He fears the general belief that everything can be regulated and solved on the basis of pedagogy and a correct school model. In an interview in 1975 he voiced his doubts about the education system, critically suggesting that state schooling was merely a form of indoctrination:

> Ich meine, Voraussetzung für jemanden, der ein guter Lehrer werden will, ist, dass er nicht an die Möglichkeiten der Pädagogik glaubt. Es besteht kein Anlass, einen Menschen in der Schule für sein ganzes Leben zu prägen. Weder die negativen Komplexe einer hinterwälderischen Erziehung noch positive Erscheinungen einer Reformpädagogik können einen Menschen behilflich sein, wenn er den

> Rest seines Lebens nur noch als das herumläuft, was die Schule aus ihm gemacht hat...[29]

To a certain extent we can understand Grass' above comment in view of the fact that his own education was one of self-teaching. He had no proper schooling to thank for his literary successes. The Second World War brought an abrupt halt to his education at the age of fifteen in 1942. Two years later, wounded, he was taken prisoner of war in Bavaria by the Americans. After his release he worked on the land with farmers and in potash mines during 1946-47. He spent one year as an apprentice stonemason before entering the Arts Academy in Düsseldorf and transferring to the Berlin School for Visual, Plastic and Graphic Arts in 1952. Grass does not in the slightest feel that he has missed out on a proper education. If anything, he is proud of his auto-didacticism, which explains his continual derogatory comments about the school system. His remarks are egotistical, since he presumes that his lack of schooling and yet successful career clearly suggest the worthlessness of a school system:

> Der Vorteil von Menschen, die kein Abitur haben, ist der, dass sie ihr Abitur lebenslänglich machen...So hat sich meine Neugierde, mein Wissensdurst, mein Wissensdrang erhalten. Ich habe alles, was ich weiss und was ich für meine Art zu existieren brauche, mir selbst erarbeitet.[30]

Indeed, his novels have far from suffered from a lack of education on the part of the school system. When we consider the teachers in these novels we shall see that their portrayals gain more significance with regard to their representative nature. As humans, however, they lose credibility, becoming concepts. Whether we are presented with a peripheral primary schoolmistress, an authoritarian headmaster or politically-aware secondary schoolteachers, the negative and positive traits of each one are evident. Even if the author is critical of the education system, he does not, as we shall see, exclusively subject his fictional characters to his own somewhat pessimistic outlook. We should not overlook the fact that there is a human being behind the role-playing, as Erich Kästner simply says:

> Der Lehrer ist kein Schulwebel und kein lieber Gott. Er weiss nicht alles, und er kann nicht alles wissen...Und noch eins: der Lehrer ist kein Zauberkünstler, sondern ein Gärtner. Er kann und wird euch hegen und pflegen. Wachsen müsst ihr selber![31]

This thesis purposely concerns itself primarily with searching for the human being behind the image of the teacher which society has created through the centuries. We investigate whether Grass is presenting the reader with stereotypical pedagogues or with authentic portrayals; and whether these figures ultimately play a functionary role

within his works. Each chapter will consider in chronological order Grass' novels, thereby bringing to the fore the pedagogues representing that particular work. The purpose behind such an analysis will be to see whether these pedagogical figures are, firstly, credible in the eyes of the reader; secondly, to see what, if anything, these teachers are individually portraying; and finally, to discover whether, as a group, they are conveying an intended message on behalf of the author. For if we accept that each novel provides the author with a social and/or political forum set within an aesthetic context, then his fictional pedagogues must ultimately be viewed within the light of an educational message: that is to say, all Grass' fictional figures, be they human or animal, do have something to say, to expose and, with regard to his pedagogues, to teach. Needless to say, the author intends to educate us all.

Education has for its object
the formation of character.

Herbert Spencer
Social Statics
(1850)

Chapter One: Teachers of the Trilogy

When we consider the teacher in Grass' novels and novella Die Blechtrommel (1959), Katz und Maus (1961) and Hundejahre (1963), which form the later named Danziger Trilogie, we might be misled into thinking that the teacher plays no important role as such in these works. Indeed, it would be all too easy to overlook any pedagogical characters, since the primary interest of these novels and novella lies in the way in which the author comes to terms with Germany's recent past: in particular the rise of Nazism, the reaction of the petit bourgeois and its effect on society as a whole. Franz Schonauer is just one of many critics who comments on Grass' unique approach to portraying the past:

> Als noch in Büchern, Vorträgen, Reden und Theaterstücken, in Funkfeatures und bei Podiumsdiskussionen die 'unbewältigte Vergangenheit' zu den bevorzugten Themen gehörte, hatte eine so ausgeprägte Indifferenz, wie sie Grass an den Tag legte, etwas Befreiendes. Hier schrieb jemand endlich über das 'Dritte Reich' ohne den

> Antifaschismus die obligate Reverenz zu erweisen; hier schrieb jemand über das Leben unter dem Hakenkreuz mit derselber peniblen Sachbezogenheit, die er den Röcken der Anna Bronski, dem Vorstadtmief von Danzig-Langfuhr oder einem Topf Linsen, einem Gericht Hammelnieren zukommen liess...[32]

The narrator-cum-protagonist quite naturally plays the most significant role in all three works in that he is reflecting on the legacy of guilt. Critical analyses of such aspects of Grass' literature are plentiful and yet the author himself has made a point of saying that critics have tended to overlook or even ignore the omnipotent position of his minor characters.[33] Since Grass authentically portrays how National Socialism arose and was supported by the lower middle classes, it is not surprising to discover on closer reading numerous anecdotes about supposedly 'insignificant' figures. Moreover, pedagogical figures abound in these novels and novella.

We learn that the protagonist of Die Blechtrommel, Oskar Matzerath, is born with the mental maturity as well as the visual and acoustic resources of an adult. Grass' artificial creation which physically appears to be a child is well aware of the behaviour and attitude of the people around him. With his drum as a means of protest Oskar faces and exposes German society's misdeeds. This explains to a certain extent Oskar's behaviour during his first day of school at the age of six. We would expect him to be somewhat upset on his

first schoolday but Oskar is more than just upset. He unleashes his anger at the unsuspecting schoolmistress, Fräulein Spollenhauer, shortly after noticing the words 'Mein erster Schultag' written on the blackboard:

> Sütterlinschrift kroch bösartig spitzig und in den Rundungen falsch, weil ausgestopft, über die Schultafel, kreidete jene, den Anfang eines neuen Lebensabschnittes markierende Inschrift. In der Tat lässt sich gerade die Sütterlinschrift für Markantes, Kurzformuliertes, für Tageslosungen etwa, gebrauchen...Schon damals, da ich Sütterlinschrift zwar durchschauen, aber nicht lesen konnte, wollte die Doppelschlinge des Sütterlin M, mit dem die Inschrift begann, tückisch und nach Hanf riechend, mich ans Schafott gemahnen. (Bl.66)[34]

Oskar's disgust, then, is directed at the Sütterlin script, "a symbol for all that is crotchety and conservative in German culture."[35] Judith Ryan interprets the impact of this writing on Oskar and the teacher's actual handwriting on the board in the following way:

> From The Tin Drum we learn how Grass views Sütterlin script, a style of handwriting invented around the turn of the century and taught in schools during the Third Reich. In both its German and Roman forms, it displays upright, as opposed to slanting,

> lines and no contrasts between thick and thin strokes. This is the writing that adorns the blackboard on Oskar's first and only day of school; and Oskar points out both the teacher's inept and debased version of the script and his own view of its intrinsic meaning and most appropriate use.[36]

The teacher's reaction to Oskar is in line with Grass' portrayal of society as a whole because the adults have no comprehension or concept of this dwarf figure with his drum. Fräulein Spollenhauer quite understandably treats Oskar as any other new pupil. She is extremely friendly when she first enters the classroom, asking the children to sing a favourite rhyme - a signal for Oskar to begin drumming. He is able to beat out the rhythm, whilst the children can only sing chaotically. The incessant drumming, however, becomes irritating for this teacher who regards the noise as a form of disorder and so attempts to remove the instrument by showing sympathy towards Oskar. But no one can deceive Oskar. He can detect the teacher's acting. Thus, physical tension is transferred to mental conflict. Oskar warns her not to go any further by scratching her glasses with his penetrating voice. After friendliness and physical force Fräulein Spollenhauer simply resorts to ignoring the situation. Little does she know that she has a fight on her hands. During the recitation of the weekly timetable Oskar continues to interrupt the class procedure but, before she can remove the drum, Oskar breaks the window with his voice. A furious

teacher strikes Oskar's sacrosanct drum with her cane. He retaliates by completely breaking her glasses. He thereby makes her 'a symbol of blind instruction.'[37] She loses all control:

> Mit leicht blutenden Augenbrauen und aus nunmehr leeren Brillenfassungen blinzelnd, tastete sie sich rückwärts, begann schliesslich hässlich und für eine Volksschullehrerin viel zu unbeherrscht zu greinen, während die Bande hinter mir ängstlich verstummte, teils unter den Bänken verschwand, teils die Zähnchen klappern liess. (Bl.65)

The teacher is presented in a satirical light, both in her actions and her description. Her name is also significant, ending with the word 'hauer' from the verb 'hauen' meaning 'to spank.' Her patience is tested and the result is inevitable. When provoked she resorts to violence. As we might expect, her appearance is described in far from feminine terms:

> Fräulein Spollenhauer trug ein eckig zugeschnittenes Kostüm, das ihr ein trocken männliches Aussehen gab. Dieser Eindruck wurde noch durch den Knappsteifen, Halsfalten ziehenden, am Kehlkopf schliessenden, und, wie ich zu bemerken glaubte, abwaschbaren Hemdkragen verstärkt. (Bl.62)

The severe description of her clothing is indicative of the strict, authoritarian manner in which this schoolmistress

conducts her class of new pupils. Oskar actually pities her. Society has made Fräulein Spollenhauer into what she is, both inwardly and outwardly:"Trotz ihrer gelblichen Haut, trotz Bubikopf und unterm Kragen vorlugendem männlichen Schlips tat mir die Spollenhauer leid" (Bl.62). When she first approaches Oskar she puts aside her pedagogical role, momentarily revealing the 'innocent' child that exists in every adult, as she joins Oskar in beating the rhythm of the drum:

> (sie) gab sich für ein Minütchen als ein nicht unsympathisches älteres Mädchen, das, seinen Lehrberuf vergessend, der ihm vorgeschriebenen Existenzkarikatur entschlüpft, menschlich wird... (Bl.63)

But inspite of all Oskar's attempts to reveal this teacher's innermost feelings, she remains true to her stereotype, incapable of acting humanely, instead performing mechanically. We note, too, the emphasis placed on her hands, fingernails and the fact that they are like claws. As we know, Oskar sees things primarily in physical terms, hence the hands which hold the cane in order to enforce law and order.

The character of Fräulein Spollenhauer does seem to make some impact on the narrator, for while she no longer plays a role in Oskar's life, she does reappear once more in the third book of the trilogy, Hundejahre. Grass does not forget his minor characters. They live in Danzig, they therefore

give life to his literature, sometimes staying in the background, other times coming to the foreground. In Hundejahre Fräulein Spollenhauer is still the primary schoolmistress. One of her pupils owns the dog, Harras, whose puppy, Prinz, had been a birthday present for Hitler. Her class is invited to visit the dog who has become a celebrity.

Oskar's first schoolday is also his last. The text does not make it clear whether the authorities refuse to teach him, or whether it is his parents who merely give up, embarassed by their child and possibly even afraid to see the truth. Oskar is left to seek out his own education. Whilst most of the grown-ups in one way or another are bound to have some educative influence on Oskar by dint of their age and experience, it is the childless Gretchen Scheffler who quite unintentionally encourages Osakar's latent interest in books. She is depicted as continually knitting and having no time for her books, yet when she was younger, she and Oskar's mother had exchanged books. Oskar discovers in Gretchen's home Goethe's Wahlverwandtschaften and a book about Rasputin and how to be attentive to women. Thus Oskar's schooling begins with reading; Goethe and Rasputin forming the basis of his education:

> Dieser Doppelgriff sollte mein Leben, zumindest jenes Leben, welches abseits meiner Trommel zu führen ich mir anmasste, festlegen und beeinflussen. Bis zum heutigen Tage...schwanke ich...zwischen

> Goethe und Rasputin, zwischen dem Gesundbeter und dem Alleswisser, zwischen dem Düsteren, der die Frauen bannte, und dem lichten Dichterfürsten, der sich so gern von den Frauen bannen liess. (Bl.71-72)

Gretchen does try to teach Oskar properly by buying an alphabet book but he insists on his own choice of reading:

> Es war gar nicht so einfach, das Lesen zu lernen und dabei den Unwissenden zu spielen...Den Unwissenden spielen, hiess jedoch für mich, mit meinen rapiden Fortschritten hinter dem Berg zu halten, einen ständigen Kampf mit beginnender intellektueller Eitelkeit zu führen. (Bl.72)

Oskar finds himself in a position whereby he has to fulfil the childlike role which is expected of him. His intelligence has to develop in accordance with other people's expectations. His choice of reading is questionable. His preceptors, Rasputin and Goethe, create a synthesis which could be said to be "a reflection of the hopeless dichotomy of the image of Germany herself in Oskar's period, balanced between the orgiastic, 'mystic'- barbarian, and a sentimental memory of the Weimar-classical."[38] It becomes clear, too, that this dichotomy is symbolised by the portraits of Beethoven and Hitler which hang in Matzerath's living-room. These contrary figures are, of course, a parody of the two souls in Goethe's Faust and thereby characterise the harmony of Apollo and the chaos of Dionysus. As M.K. Sosnoski explains:

> Beethoven is associated with Dionysus as creator and artist, as well as with the intoxication of passion. Hitler is associated with Apollo as an enforcer of rational order. It may well be argued that Beethoven's creative order, the form living in his musical compositions, is a truer kind of order than Hitler's. But from Oskar's point of view, people who argue for order are talking about the reductive, simplistic, punitive order that allows no divergences, no complexity, no freedom and richness that comes from difference. It is this repressive kind of order, rational and abstract, that tries to reduce complex human reality to an easily manipulated set of maxims or rigid categories.[39]

However, as Sosnoski suggests, we could regard Beethoven as the more Apollonian of the two figures, particularly with regard to the harmony of his symphonies.

Oskar spends seven years being taught by Gretchen, though all she actually does, is read aloud the stories. Whilst Oskar does not appear to make any progress, she enjoys his company, using him like a doll for which she can sew and knit clothes. After his mother's death Oskar, aged thirteen, still goes to Gretchen's home to read her books. A note of scepticism, however, is apparent:

> Pünktlich allein, doch zugleich mürrisch, ging ich

> meinen Studien nach...meine alten Standardwerke gaben mir ein weltumfassendes Halbwissen. (Bl.136)

This 'weltumfassendes Halbwissen' and its indirect reference to Hitler's own injudicious interpretation of literature is indicative of Oskar's social surroundings and complements Sosnoski's previous comment:

> Eben ein weltumfassendes Halbwissen zeichnet durchweg den Kleinbürger aus und macht ihn besonders anfällig für politische Botschaften, die mit einem einfachen, zumeist dichotomischen Schema alles erklären zu können meinen oder wenigstens vorgeben.[40]

No longer satisfied by Gretchen's 'teachings,' Oskar turns his attention to Lina Greff, the grocer's wife, who lies ill in bed. Though we are not actually told, we can assume that Oskar is fulfilling his sexual curiosity, since he remarks on the fact that he enjoys Lina's confinement to bed. Her sad state of health, however, soon becomes a deterrent and another teacher is quickly found:

> Sie werden sagen: in welch begrenzter Welt musste sich der junge Mensch heranbilden! Zwischen einem Kolonialwarengeschäft, einer Bäckerei und einer Gemüsehandlung musste er sein Rüstzeug fürs spätere, mannhafte Leben zusammenlesen. Wenn ich auch zugeben muss, dass Oskar seine ersten, so wichtigen Eindrücke in recht muffig kleinbürgerlicher Umgebung sammelte, gab es schliesslich noch einen dritten Lehrer. Ihm

> blieb es überlassen, Oskar die Welt zu öffnen und ihm zu dem zu machen, was er heute ist, zu einer Person, die ich mangels einer besseren Bezeichnung mit dem unzulänglichen Titel kosmopolit behänge. (Bl.252)

This third teacher is the musical clown, Bebra, who is also a lilliputian. After the birth of his 'son,' Kurt, Oskar joins Bebra's Theatre, a touring company of dwarfs who provide entertainment for the German soldiers in countries such as France. From Bebra, his teacher and master, Oskar learns about life and art in the form of theatrical performances; and from their mutual friend, Raguna Roswitha, he learns about the joys and pain of love.[41]

When Oskar flees to West Germany at the end of the Second World War, he does attend the Düsseldorf high school, showing interest only in literature and drama. No teachers are mentioned. In 1947 he leaves school and becomes an apprentice stonemason, working for Korneff in the cemetery. This is Oskar's first taste of practical teaching from a character who is depicted in all possible ugliness, since descriptive emphasis is placed on the boils on his neck:

> Er ging gebückt mit knickenden Knien. Den Kopf hielt er steif und vornüber. Rosa, schwarz durchfettete Pflaster kreuzten den Knacken. (Bl.364)

After the currency reform is implemenented, Oskar hands in his notice, before Korneff has to terminate the business.

Sitting in the park Oskar catches the attention of art students, whose teacher, Professor Kuchen, is an ominous, foreboding character, since the colour black is of predominance:"Schwarzer Bart, Kohleaugen, schwarzer kühner Schlapphut, schwarze Ränder unter den Fingernägeln..." (Bl.383). The black colouring is appropriate for Professor Kuchen's profession which is drawing with charcoal pencils. The effect, then, is one of black and white or a mixture. Oskar agrees to model six hours a day for this dramatic teacher who speaks in thunderous tones, making various demands of his sixteen students.

Professor Maruhn, a sculptor, is a colleague of Professor Kuchen's. He complements this darker figure, being dressed in a white overall and, if it were not for his beret, looking like a surgeon. He loves classical forms and arranges for Oskar to model for him and his ten students, seeing in this dwarf figure with its humpback the light of Apollo, rather than the darkness of Dionysus which had been recognised by Professor Kuchen.

These last two professors, whilst being teachers, are at the same time artists.[42] We could say the same of Oskar who uses his drum as a means of both artistic and didactic expression. It becomes more evident, as we read this epic novel, that Oskar is inclined to see himself as a Christ figure, spreading the gospel according to Oskar. At one time he is the mascot of a group of anarchistic youths called the 'Dusters' to whom he extols that he is Jesus, thus regarding

them as his apostles. The activities of the group are anti-social: they destroy objects such as the chocolate factory controlled by Nazi power. Together with their leader they celebrate a Black Mass in the Herz-Jesu church. Here, during his first visit, Oskar had seen in the child sitting on Mary's knees his own twin-brother. He demands of the statue that it should play his drum in order to show the world that, like Oskar, Jesus is also drumming his protest. The miracle does not occur. Towards the end of the war, however, the statue does start drumming, playing wartime popular songs as well as Oskar's favourite medlies. This rivalry proves to be too much for Oskar, especially when the statue regards Oskar as a second Peter:"Du bist Oskar, der Fels, und auf diesem Fels will ich meine Kirche bauen. Folge mir nach!" (Bl.296) Oskar is furious that this statue of Jesus should try to compete against him and treat him like a mere pupil. His anger is evident: he breaks off one of the statue's toes. The thought of shattering the glass windows crosses his mind but he realises that his voice does not have the strength to break the church windows. He is not capable of destroying the foundations of Christianity:

> Oskar hätte schreien mögen. Was sollte ich mit dem Jesus anfangen? Ich hätte meine Stimme beladen mögen. Was hatte ich mit seinem Kreuz zu tun? Wusste aber ganz genau, dass meine Stimme gegen seine Kirchenfenster nicht ankam. (Bl.296)

In the church Oskar is no longer omnipotent but he refuses to follow the orders of someone else. To reassure himself that his voice still possesses its power he rushes to his hideaway where he sings to smithereens four light bulbs, shattering the last one by spelling out the word 'Jesus.' This is the name he intends to bear and so lead his own disciples under his conditions.

The painter, Raskolnikoff, also depicts Oskar in a fetal position between the legs of the Muse Ulla who portrays Mary. The painting, entitled Madonna 49, is clearly a blasphemous imitation of mother and child. Professor Kuchen orders his students to sketch and thereby crucify Oskar:"Zeichnet ihn nicht, den Krüppel, schlachtet ihn, kreuzigt ihn, nagelt ihn mit Kohle aufs Papier!" (Bl.383) In the last chapter of the novel Oskar has just turned thirty and is about to leave the asylum. The allusion is to Jesus' age at the time of his crucifixion. Now afraid of the outside world, Oskar is not so sure if he can carry out his mission, namely to gather together his disciples:"Muss ich jetzt wirklich, nur weil ich dreissig zähle, hinausgehen in alle Welt und Jünger um mich sammeln?" (Bl.488) Ultimately, he is left speechless on account of the recollection of the children's rhyme and the 'Schwarze Köchin' who continues to haunt his mind in the form of "the omnipresent personification of his own insecurity."[43]

Oskar's intention is to expose the mentality of society. He not only observes but also participates and influences

the events. He makes no pretensions of being less guilty or of being perfect. He does not stand outside of society. If he is to possess the possibility of teaching others, of explaining to the reader, how such things could happen, then he has to be part of that society, even if he does embody Jesus, Goethe and Rasputin under one skin and does look strange being small with a humpback. With regard to his education it is "unsystematic, erratic and couched in the violence of his times."[44] Many critics have commented on this first novel as being an 'anti-Bildungsroman.' This opinion stems from Grass' own words:

> Das Buch, wenn wir jetzt nur von der Blechtrommel reden, befindet sich in einem ironisch-distanzierten Verhältnis zum deutschen Bildungsroman.[45]

Die Blechtrommel can thus be described as a parody of the autobiographical genre. A number of critics have compared this narrative to previous 'Bildungsromane.'[46] Elizabeth Boa suggests that

> the parody is not solely for entertainment. The story of Oskar is one more episode in the long and troubled history of the German intellectual and his ambivalent relationship to society at large, as mirrored in the 'Bildungsroman.' By placing his novel within this literary context, Grass inevitably raises the issue of how far the post-Goethean intellectual tradition contributed to the catastrophe of Germany in the twentieth century.[47]

The parody arises from the fact that Oskar refuses to grow older or taller:

> Gerade weil Oskar klüger ist als die Erwachsenen, die ihm schuldbewusst pflegen, der brustschwache Kavalier Jan Bronski, die leichtsinnige Agnes, der philiströse, skatklopfende Matzerath - gerade kraft dieser übermenschlichen Einsicht beschliesst er, nie zu altern. Ein Zwölfjähriger wäre schon zu sehr in die Wirren der Erwachsenen verstrickt. Ein Dreijähriger, der seine Karten zu decken versteht, hat einige Aussichten.[48]

We shall consider in the conclusion to what extent Die Blechtrommel can be regarded as containing an educational message due to its unique narrator-cum-protagonist. For now we should recognise that there are numerous teachers in this novel, some professional, others amateurs. All are portrayed in a satirical, yet at the same time quizzical light. Their pedagogical features are not all that unusual, since they are just part of the common community. A more crtical light will be shed by the author on pedagogical figures in later novels.

In Grass' much shorter work, Katz und Maus (1961), school provides the main setting. This is hardly surprising, since all the main characters are youths whose lives revolve around the school. The 'Conradinum,' already mentioned in the first novel, is a grammar school founded by Karl Friedrich Freiherr von Conradi (1742-98), a member of a respected Danzig patrician

family. The school specialises in a humanistic education which is embodied in the statue of Lessing situated in the corridor. The high expectations of the school, however, seem to have been lowered for the sake of appearances with former pupils returning to the school in order to relate their experiences of the war. It is the protagonist's former school, Mahlke's alma mater, which plays a decisive role in his life.

The headmaster of the school is Waldemar Klohse. He enforces his rules such as banning the wearing of various objects around the neck, saying that it is feminine and not worthy of German boys. He revels in making long speeches and having the attention of all the pupils and teachers, whilst he stands on the stage. As always, Grass is particular in his descriptions: Klohse's breath smells of peppermints, which is perhaps indicative of his cold-heartedness. He is a teacher of mathematics, conforming to rules, leading a regimented life which lacks emotions:

> Klohses kühler Pfefferminzatem, der alle seine Mathematikstunden durchwehte und den Geruch reiner Wissenschaft vertrat, half in dem hohen Saal wenig. (KuM.42)[49]

Klohse admits to his former pupil, Mahlke, that he cannot follow the dictates of his feelings but has to follow rules. He has to refuse Mahlke the recognition he so much desires, namely to stand in front of the pupils and relate his successes as a tank gunner. The heroism of having won a

medal is not enough for Mahlke. To give a talk at his alma mater would signify the highest social accalade for him. All attempts at obtaining permission to give such a speech fail:

> Und Klohse liess sich vom Oberschulrat bestätigen... Und Klohse schrieb einen Brief, ganz privat. Und Mahlke las, dass Klohse nicht so könne wie sein Herz wolle. Es seien leider Zeit und Umstände dergestalt, dass ein erfahrener und von der Bürde des Berufes gezeichneter Schulmann nicht einfach und väterlich sein Herz sprechen lassen dürfe; er bitte im Sinne der Anstalt und hinweisend auf den alten Conradischen Geist, um mannhafte Unterstützung ... (KuM.96)

It is evident, then, that even the headmaster is subjected to the orders of the higher authorities. He claims that he could not act as his heart desired. The letter, however, continually refers to the interests of the school over the individual. Thus, Mahlke is unable to put the position of the headmaster in perspective. At two in the morning he corners Klohse and lets out his frustration, slapping him across the face. Actions speak louder than words: the headmaster neither says anything nor does he retaliate.

There are two professionally employed teachers in this novella: Mallenbrandt, a teacher of physical education and religion; Oswald Brunies, a teacher of German literature. Both reappear in the final novel of the trilogy, Hundejahre.

We shall, therefore, look at these two teachers with regard to both works. We are never informed about the actual lessons or the way in which these teachers taught. This can be said of all Grass' narratives and their pedagogical figures. Not one of them presents a complete classroom scene. The reader is merely supplied with the excerpts which Grass sees necessary for the novel's theme.

The teacher, Mallenbrandt, for instance, is only mentioned in connection with the various ball games which he referees.[50] The gym in which he teaches appears to Mahlke to be more like the inside of a church. Being successful in sport, especially in gymnastics and diving, is important to Mahlke. He sets out to prove himself to his friends, family and school. At the same time he is ostensibly devoted to the Virgin Mary. He is so desirous of success that he resorts to stealing the medal belonging to the lieutenant-commander who is visiting the school. Mallenbrandt's reaction to the discovery that one of his pupils has stolen the medal is revealing: he turns to violence. He boxes the ears of an innocent pupil, Buschmann, ordering him to stop grinning. For a moment he loses control. His reputation is at stake. The lieutenant-commander is noticeably not so distraught as Mallenbrandt who searches through the clothes of the pupils and locks up the gym.

To a certain extent the sports' teacher can be regarded as an idol for the pupils, especially for Mahlke. In

Hundejahre we learn that he continues to teach ball games and has even written a work on German games in schools. It is made clear, too, that Mahlke must have acquired his habit of wearing things around his neck from the very fact that Mallenbrandt wore a whistle around his neck - a sign of control and power over others. He was also a strict Catholic which points to Mahlke's obsession with the church and the Virgin Mary, not to mention the fact that he is portrayed as Jesus by one of his classmates. Gertrude Cepl-Kaufmann draws the same conclusion about Mallenbrandt and Klohse:

> Für die beiden Lehrer Mallenbrandt und Klohse bleiben die Hintergründe und Probleme menschlichen Verhaltens unentdeckt. Sie stehen unter dem Zwang eines anerzogenen Disziplindenkens. Es geht ihnen nicht um persönliche Entscheidung, sondern um das Erfüllen zeitbedingter Verhaltensformen, die für sie unbefragt von der Schule als Institution gefordert werden.[51]

Oswald Brunies, affectionately known as Papa Brunies, is one of the older teachers whose character comes to the fore in Hundejahre. Certain aspects of his behaviour are already commented upon in Katz und Maus. During the war years he had been reinstated in the school due to a shortage of teachers. All that we hear of his teaching is that he continually quotes from the poetry of Joseph Freiherr von Eichendorff who did live in Danzig for a period of time

during the early nineteenth century. This far from realistic poet provides the teacher with escapist education and its inherent idealistic notions. German literary heritage is thus misused for the purpose of serving the fatherland. We can deduce from this that the treatment of education at that time was a perversion of humanistic values. Brunies was apparently a freemason and for this reason as well as the fact that he was so obsessed with eating sweets to the extent that he sucked the vitamin tablets meant for his pupils, he was taken to the Stutthof concentration camp where he remained. Grass thus portrays through their eating habits the sweetness of Brunies in contrast to the sharpness of Klohse.

In Hundejahre Brunies is both a teacher and a father, after adopting the orphan, Jenny. Throughout the novel he is depicted in a humorous, yet not cruel light. The way in which he walks around the school playground is compared to the strutting of a rooster, implying self-importance:

> Zudem haben Pausenhöfe mit Hühnerhöfen eines gemeinsam: das Stolzieren des diensttuenden Hahnes gleicht dem Stolzieren des aufsichtführenden Lehrers. Auch Hähne halten beim Schreiten die Hände auf dem Rücken, wenden unvermittelt und blicken sich strafend um. (Hj.78)[52]

Brunies' interests besides Eichendorff and sweets include collecting mica gneiss. His pupils could distract him from the actual lesson by showing him various stones and/or

mentioning his daughter's successes as a ballet dancer. Brunies was a far from strict teacher of German. He could also be called upon to teach geography, history, Latin and even religion. He was an eccentric who could invent all kinds of stories, as Harry Liebenau, the narrator of the second part of the novel, remarks:

> Ich kann mich nicht erinnern, dass der Studienrat uns ernsthaft unterrichtete...Es kam dem Studienrat wohl darauf an, unsere Phantasie zu füttern. (Hj.233)

Brunies was well aware of the fact that his pupils knew about the vitamin tablets and it was certainly not his boys who informed the authorities. Changes, however, occur in the school and Brunies has to teach both boys and girls. At his trial it is Tulla who brings in a jar of the tablets. It is a pathetic picture, since the old man cannot resist the temptation. Harry had already noticed his helplessness:

> Während gefragt und geantwortet wurde, fiel mir auf, wie töricht und hilflos Studienrat Brunies mal links, mal rechts seine Rocktaschen durchwühlte. Dabei befeuchtete er aufgeregt seine Lippen. (Hj.236)

This pedagogue enjoyed teaching the young boys and also loved his adopted daughter, Jenny. He could relate all the different ballet steps, even bringing in Jenny's silver ballet shoes to the class. He not only sent Jenny to ballet school but he also hired a music teacher and concert pianist, Felix Felsner-Imbs. He, too, is quite a character. He only

teaches on a one to one basis and acquires his pupils by first checking the position of their hand, whilst balancing a pencil. He teaches under green lighting and is obsessed with brushing his artificial white mane. His vanity and arrogance are extreme:

> Während er das Haar bürstete, bezog der Ausdruck reinen Hochmutes seinen Blick, der hellblau wimpernlos Konzertsäle überflog, in denen ein imaginäres Publikum nicht aufhören wollte, ihn den Konzertpianisten Felsner-Imbs zu feiern. (Hj.134)

He is attacked three times by the dog, Harras, obeying the commands of Tulla who dislikes the piano teacher for paying so much attention to Jenny. The last attack by the dog results in Felsner-Imbs spending three weeks in hospital due to a broken arm. A harmless teacher is thus humiliated. Both teacher and pupil move to Berlin after the arrest of Jenny's father.

The minor teachers in this last book of the trilogy tend to be shown in a sympathetic and caring light, especially those who are just mentioned once or twice. A case in point is the teacher Olschewski who tells his former pupil, Eduard Amsel, to attend the grammar school and leave the village. His outfit is described in humorous undertones:"Er stand in Knickerbockern, in grosskariertem Sportjakett, in Segeltuchschuhen unterm Strohhut..."(Hj.73) Amsel even creates a scarecrow of this teacher. Dr. Rasmus Battke, headmaster

of the St. Johann school, also suggests to the parents of Matern and Amsel that the two boys should attend the 'Conradinum' and board there. Dr. Battke is described as wearing grey shoes, dressed like a sportsman, without glasses, somewhat ponderous, with small hands and short arms. Another teacher who takes a particular interest in Amsel and his drawing is Professor Pfuhle, renowned for his paintings of horses:"Pfuhle, der als unzugänglich bekannt sei, habe sogleich Amsels Begabung erkannt und versprochen, ihn zu fördern"(Hj.137). These teachers who play a minor role appear to have their pupils' interests at heart. Ironically, those who have some predominance are preoccupied with themselves. This is particularly true in the later works where teachers become the protagonists of the narratives.

The whole secret of the
teacher's force lies in
the conviction that
men are convertible.

Emerson
Journals (1834)

Chapter Two: The Anguish of Teaching

Grass' fourth novel, örtlich betäubt, was published in 1969, a significant year, if we recall the climax of the student protests which were particularly volatile in West German university cities. It should come as no surprise, then, to find ourselves reading about the conflicts between protesting students and overworked teachers in West Berlin in 1967. After the Danzig trilogy, with its emphasis on Germany's recent past, Grass turned to present-day problems:

> Günter Grass verarbeitet einmal in seinem Roman die politische Protestbewegung der Jugend, das Phänomen der ausserparlamentarischen Opposition. Als Fakten seien genannt: Der zunehmende Protest innerhalb der Studentenschaft gegen die erstarrte Universitätsadministration seit Beginn der 60er Jahre, die Konstituierung der APO nach dem Godesberger Programm der SPD und ihre Sympathie-

> kundgebungen für die Befreiungsbewegungen der Dritten Welt...Zum anderen findet in <u>örtlich betäubt</u> Grass' eigene politische Aktivität seit den Bundestagswahlen 1965 Widerhall.[53]

The narrator and protagonist of this novel is Eberhard Starusch, a grammar school teacher of German and history. An appropriate subject combination for interweaving past memories and events with present actions and attitudes of this forty year old teacher whose role in society has become all the more difficult. Grass gave the following reasons for his choice of teacher:

> In <u>örtlich betäubt</u> hat es mir aus den verschiedensten Gründen gefallen, einen deutschen Studienrat meiner Generation zum Ich-Erzähler zu machen, einen gebrochenen Mann. Und diese eigentlich weniger oberlehrhafte, vielmehr studienrätliche Haltung - nicht wahr, was für deutsche Bereiche auch politisch gesehen ein sehr wesentlicher Unterschied ist -, die trägt in diesem Roman... Mich hat das gereizt, gerade den jungen Störtebeker, der in seiner Jugend dieses Amoralische hatte, nun als den gebrochenen Mann der Aufklärung, konfrontiert mit der Mühsal der Aufklärung, zu zeigen.[54]

As the author comments above, this teacher is not the stereotype fulfilling a role as a functionary but one who gives advice and means well. Inspite of his age and position

he is not above the pupils but on the same level. This is made clear by the very fact that this now law-abiding teacher was once upon a time Störtebeker, the seventeen year old leader of a group of anarchistic youths who set about destroying Nazi-owned properties, such as the chocolate factory, during the Second World War. The reader first came across the 'Stäuberband' in Die Blechtrommel where we learnt that they had adopted Oskar in the guise of Jesus as their mascot. In Katz und Maus we hear that Störtebeker tries to reach Mahlke's hideaway under the sea without success. Even Tulla had fallen in love with him. The narrators of all four books tell us that this group was against everyone and everything. Starusch admits that the memories still haunt his mind. He cannot free himself from the impressions of his youth, particularly since he romanticises his past actions into anti-Nazi resistance. Hence, when teaching literature to his pupils, he has a tendency to choose dramatic works such as Schiller's Die Räuber (1781) and considers the social background to the events in the drama. Society has certainly shaped the outlook of this pedagogue, forcing him to relinquish his once asocial attitudes and encouraging conformity:

> Auch wenn ich überlebte, die Zeit schaffte mich. Ich passte mich an. Ich suchte den permanenten Ausgleich. Ich klammerte mich an die Vernunft. So wurde aus einem radikalen Aufrührer ein

> gemässigter Studienrat, der sich trotzdem und dennoch, für fortschrittlich hält. (Ob.154)

This transition from an anarchistic youth to an adult in a respected job is never really explained in the book. To become a teacher had clearly not been Starusch's first aim in life, since we learn that he studied engineering and worked for a hydraulic cement factory before his fiancee financed his further education in philology. This somewhat unusual change in social position is obviously not of primary importance to the work as a whole. We are told in a satirical tone of Starusch's re-education programme after the Second World War. A hotel chef used to give him and others cookery lessons for beginners. This had an indirect effect on Starusch:

> Da Mangel den Lehrplan bestimmte, lehrte Brühsam das Kochen mit Zutaten aus der Luft gegriffen. Er imaginierte Rinderbrust Kalbsnieren Schweinebraten...(Ich lernte mich vorzustellen).(Ob.66)[55]

And he goes on to say with further sarcasm in his voice:

> Aus Trümmern und Not erhoben sich unterernährte Pädagogen und verkündeten:"Wir müssen wieder zu leben lernen, richtig zu leben lernen. Zum Beispiel füllt man Gänse nicht mit Orangen. Uns bleibt die Wahl zwischen der klassischen Apfel-, der südlichen Maronen- und der sogenannten Mastfüllung..." (Ob.68)

What interests Grass, above all, is the teacher's continual comparison between what was and what is. Starusch finds himself in a quandary over his past experiences, his present position and the dictates of his emotions. Like Oskar, he is torn between rationalism and intuition, as Peter Graves quite rightly explains:

> Eberhard Starusch is caught up in the dilemma which seems to afflict most of Grass' principal characters and to be an integral and ineradicable part of life as he sees it, namely man's inability to reconcile the two conflicting natures within himself, to harmonize that part of him which cries out for action and creativity, but which can so easily lead to unrestrained excess, and that part which prefers reason and order, but which can unwittingly degenerate into stifling systematization with a concomitant suppression of instinct and feelings. This is, of course, the Nietzschean dichotomy of the Dionysian and the Apollonian.[56]

Even his pupils question his pedagogical role:"Verstehe nicht, warum Sie Lehrer geworden sind, wo Sie doch bei der Entstaubung viel mehr hätten leisten können..." (Ob.16-17) His indecisive nature is highlighted by the proposed action of his amicable pupil, Philipp Scherbaum. A former revolutionary is attracted to the commitment and violent streak in Scherbaum who, at the age of seventeen, is protesting against the use of Napalm in

Vietnam and intends to set alight his dachshund in front of the café Kempinski, thereby horrifying the dog-loving inhabitants of West Berlin:

> Scherbaum's youthful rebellion, however, has a considered moral basis. His object is to educate people and initiate a process of reform; the burning of the dog is a means to this end. Because of his youthful experiences Starusch is sympathetically disposed towards Philipp's plan to offer up the sacrificial dog.[57]

In accordance with his pedagogical role Starusch should in theory know how to react and remain in control of a given situation. In practice, however, he is a helpless and uncertain man who turns to his dentist for much needed advice. The two of them are quick to theorise but slow to react. As an adult and teacher, Starusch typifies responsibility and is against all violent actions. He attempts to influence and change Scherbaum's mind through persuasive tactics. He uses historical failures to prove that this present action will also fail and at the same time to stress how pointless such a deed would be. He finds himself facing a pedagogical problem: that of communicating experience, for he shares his pupil's views but has to dissuade him:

> Das Problem der Erwachsenen ist zugleich ein genuin pädagogischer Problem: das der Mittelbarkeit von Erfahrung. Es wird vor allem vom Studienrat

> Starusch artikuliert:"Sehen Sie, Philipp, im Grunde stellt sich immer wieder die Frage: können Erfahrungen vermittelt werden?" ... Starusch stellt bei sich, beginnend mit Banalitäten fest, wie wenig Erfahrungen anderer als Erfahrungen rezipiert werden können.[58]

It should be stressed that this is not a conflict or an argument between teacher and pupil, adult and youth. If anything, Starusch and Scherbaum show mutual respect for each other's outlook:

> Teacher and pupil never treat each other as enemies, scarcely even as opponents but rather as partners engaged in a conversation.[59]

Starusch even uses his relationship with his pupil to the advantage of the class, describing historical chaos, aiming the facts at Scherbaum. Moreover, his pupil is a good listener.

Whilst sitting in the dentist's chair, Starusch flees into his fantasies in order to escape his true mental turmoil:

> Starusch relates a series of anecdotes which are purely products of his own imagination and which stem from his own sense of inadequacy and self-derision. Such fanciful experiments with violence are in themselves a kind of painkiller and serve, in Starusch's mind, to anaesthetize him against the pain of failure.[60]

We note, too, that in these dreams he is a man of action:

> Starusch hingegen wird nur zum Täter in seinen Geschichten, die parallel zum Dialog mit dem Arzt als Selbstbefragung, als Suche nach der eigenen Identität zu gelten haben.[61]

His toothache is indicative of his frustration and pent-up anger. The problems with his teeth symbolically express his failure. What we witness is the failure of a teacher, the lack of responsibility in an adult, the possible impotency of a man as well as the non-creativity of a writer. Starusch has had to sacrifice his ideals, becoming more than ever aware of the necessity of a snail-like pace of progress. He has forsaken violence for common sense:

> Zusätze, weil ich mein Versagen, während ich versagte, schon zu verteidigen begann: Mir geht es um Scherbaum, weil er ein Mensch ist. (Ob.122)

Grass presents us with a Liberal teacher who is incapable of making decisions on his own. He cannot see things through, being unable to complete his own writings, entitled Verlorene Schlachten - the author's original title for this novel which indicates authorial irony. Starusch's first engagement lasted two and a half years before it ended. This fiancée, Sieglinde Krings, reproached him for trying to be her teacher and also recognised his innate cowardice and emotionality. At the close of the novel we hear that his engagement to Irmgard Seifert, a colleague, is already in its third year.

An insecure teacher could be said to be indicative of insecurities in society. As a narrator he is unreliable. His profession is equally ambiguous, supposedly serving the goals of education, whilst masking the desire to shape the world after an idea. Starusch turns to resignation, reason and compromise, finding solace in his imagination:

> Glamorous objectives become tarnished - he is keen on quoting from the Lamentations of Jeremiah... He needs to shield his nerve ends against the cold draughts from the outside world. His teeth decay. He has learnt to adapt himself and to view compromise as a means of moving forward. He struggles almost pathetically to remain aware of and respond sensitively to wrongs perpetrated by man.[62]

The reader can sense an association of violence and teaching, as the dentist comments upon the education of the emperor Nero by his young teacher, Seneca:

> The frequent allusions to Seneca serve as an approach to the province of pain. With the young Seneca who educated Nero and wrote his speeches Grass contrasts the old man turned sage who preached resignation in the face of tyranny.[63]

In trying to prevent the violent action of his pupil through teaching, Starusch learns more about his own shortcomings. He remains a prisoner of his conscience, whilst he feebly searches for an identity. His feelings have become dormant,

hence he finds it difficult as well as an effort to even show a reaction of some kind to the atrocities in Vietnam. He doubts his profession, seeking a place where people only learn and do not teach. His pupils judge him not so much by his teaching but by his behaviour outside of the classroom. They affectionately call him 'Old Hardy' and 'Papiertiger.' Once again a classroom situation is never presented in its entirety.

Starusch sees himself in his position as a teacher as part of a recurrent theme in German history. His pedagogical failure is, therefore, unavoidable. He gives a convenient summation of his dilemma:

> Ich sagte:"Dem Lehrer steht, gleich, welche Schule oder Klasse, welchen Schulhof er betreten will, gleich, welcher Elternversammlung er Rede und Antwort stehen muss, die Figur des Lehrers im Wege. Lehrer haben an andere Lehrer zu erinnern."(Bb.92)

As Gertrude Cepl-Kaufmann succinctly remarks:

> Als Lehrer steht Starusch unter einem Rollenzwang ... Man erwartet von ihm grundsätzlich die Vermittlung vernünftiger Verhaltensweisen. Auch hier ergibt sich die historische Abfolge des immer gleichen Zustandes... Starusch steht im Zwiespalt zwischen dem, was er selbst erfahren hat und selbst ist, und dem, was er zu vermitteln hat.[64]

This teacher even imagines that he and his dentist rule

the world where there are no more religions or ideologies, only hygiene and enlightenment. There is the desire to change society by educating the young. Education, then, is viewed as a preventive medicine. At the same time we can recognise the potential of art to provide therapy for man. Starusch has no qualms about advising Scherbaum to put pen to paper and write poetry again as well as to become the editor of the school newspaper. Thus art here embodies a pedagogical influence to which Starusch is in practice unable to submit himself completely. But we should note that "in being a schoolteacher, Starusch is only marginally an artist, a representative of the imagination; as he notes, moreover, both schoolteachers and dentists suffer from a common lack of literary models."[65] His emotions and common sense remain at odds, whilst the latter has the upper hand. Commenting on the theatrical performance of Davor (1969) which is in fact the dramatic version of the second part of the novel, Grass made the following remarks about the character of Starusch:

> Das würde ich nicht sagen, dass er passiv ist. Seine Möglichkeiten sind beschränkt, von vornherein auch durch ihn selbst beschränkt. Das ist ein Mann, der trotz seiner Schwankungen, des Schwankens zwischen der Scherbaum-Position und der des Zahnarztes, am Ende immer die Position der Vernunft, der Erklärung einnimmt, auch scheitert,

> immer wieder, aber diese Position verlässt er nicht.[66]

Occasionally Starusch can release his feelings, such as when he slaps Irmgard Seifert across the face to bring her back to present reality. This novel makes it perfectly clear that the protagonist is facing a conflict between his outer appearance as a pedagogue and his inner personality. As has been mentioned, in his fantasies Starusch sees himself as an active man, even to the extent of committing murder:

> This surrogate violence is capable of sublimating frustrations. Starusch's television murders, gross though they may be, are painkillers... Since his variations of murder are progressively coupled with remedial efforts in his real life, he achieves a degree of therapy.[67]

He at one time suggests to Scherbaum that he will burn the dog, which is presumably a delaying tactic rather than an actual intention. The reader could criticise Starusch's behaviour for making what is actually a social problem, the use of Napalm in Vietnam, into a personal one:

> ...er degradiert damit die politische Frage zum Generationskonflikt. Er behandelt Scherbaum als resultiere sein Problem aus der Pubertätskrise. Damit wird die Protestbewegung infantilisiert und ihre politische Tendenz negiert. Aus diesem Grunde hat Starusch seinem Schüler keine andere

Alternative als Resignation und Integration zu bieten.[68]

Scherbaum's decision not to proceed with the deed is not, however, due to the teacher's advice and his threats of going to the police. He realises that he could turn out to be like Starusch, if later in life he always dwelt on the recollection of this one violent action. At the same time he recognises the extent to which Irmgard Seifert and his girlfriend, Vero Lewand, have glorified and, therefore, misunderstood his planned intentions. Ultimately he makes both teachers responsible for his failure.

Irmgard Seifert has more of a psychological problem than Starusch. She, too, is forty years old and teaches German and history as well as music to Starusch's class who nickname her 'Archangel' due to her manner of speaking. She is also prone to using religious language. Both teachers are trying to come to terms with the past. Irmgard Seifert, however, is obsessed with the guilt she feels for her past actions. At the age of seventeen she was a member of 'The League of German Girls,' training thirteen and fourteen year old boys to use bazookas. Her memories are reawakened when she discovers letters which she had written to her family during the period of Nazi rule. All she can now feel is abhorrence, especially due to the fact that she had denounced a farmer twice to the authorities. She is desperate to find some sort of redemption. Whilst

Starusch tends to reason things out, she will continue to argue. She delights in watching her exotic fish eat one another. At first she advises Starusch to report Scherbaum to the police but then she sees his plan as a form of sacrifice and thus awaits a cleansing of her sins by the younger generation:

> Obsessed with the gesture of protest, she categorically denies the present and awaits the apocalypse. She encourages Scherbaum in his intentions, endowing them with chiliastic significance. Her worship of violence even becomes aesthetics with her.[69]

At any minute she could participate in a protest movement. Her past is always present. Starusch attempts to give some perspective on her preoccupation with the past:

> Was immer uns übers Berufliche hinaus einander nicht näherkommen lässt, einig sind wir uns in der Beurteilung der jüngsten deutschen Geschichte und ihrer Auswirkungen bis in unsere Tage hinein... ich mehr zynisch, abgebrühter; Irmgard Seifert neigt zum Protest. (Ob.41)

The very fact that Irmgard did participate in the Nazi atrocities should make her capable of preventing others from doing the same in the future. Starusch tries to draw her attention to this:

> "Ihre schuldhafte Verstrickung sollte Ihnen heute

> die Kraft geben, junge Menschen, die ihr wachsendes Misstrauen noch nicht formulieren können, behutsam zu leiten." (öb.102)

Starusch is adept at giving advice, that is, after all, his job, but whether he realises that he himself is in a similar situation to that of Irmgard Seifert, is another matter. Just as his own true feelings have been numbed by the demands of society, so Scherbaum's concepts of reality are in danger of being erased by education:

> Auch Scherbaum wird zu einem stehenden Gewässer. Da ihn die Welt schmerzt, geben wir uns die Mühe, ihn örtlich zu betäuben. (öb.155)

This teacher refuses to deal with the issue at stake, namely Vietnam. We never hear him discuss the problems there with his class. He can cope only with historical facts. Furthermore, he compares Scherbaum's behaviour with his own at that age and thus draws his conclusions. We see him spending more time with his pupils outside of the classroom than inside. He will drink beer with Scherbaum and Vero; eat cake at the café Kempinski with Vero; offer his couch as a bed to Scherbaum; drink tea with him at his home; watch films with these two pupils. His rapport with the pupils, if we take Vero and Scherbaum to be representative of the class, is good.[70] There are no status barriers, no inhibitions about speaking one's mind. The teacher here does not implement a very authoritive voice. His approach is one

of a friendly truce. Eva Hoesch has come to a similar conclusion due to Starusch's concern for Scherbaum's well-being and the possibility that his pupil might become a sacrificial victim:

> Diese Sorge macht das zarte, wenn auch nach aussen distanzierte Verhältnis zwischen Lehrer und Schüler aus...wobei Scherbaum, der zögert, seinen Plan in die Tat umzusetzen, sich aufmerksam und skeptisch zeigt... Er lässt seinem Lehrer gutmütig, manchmal auch gutmütig überheblich reden und behandelt ihn mit Nachsicht. Es besteht eine Wechselbeziehung zwischen Lehrer und Schüler: nicht nur der Lehrer ist der Helfende, sondern auch der Schüler erteilt in seiner saloppen Art Rat.[71]

It is due to this attitude on the part of the teacher, however, that the problems do arise. The adult who is supposed to have overcome the generation gap, finds that the teacher possesses little influence over his pupils. He resigns himself to a pessimistic future:

> "Denn was, Doktor, und wieviel können wir aus der Geschichte lernen?... Nichts können wir lernen. Es gibt keinen Fortschritt, allenfalls Spuren im Schnee. (ÜB.62)[72]

It is tempting, when reading a novel in the first person, to believe that the narrator and the author are one and the same. This is not always the case. The author, however,

cannot avoid portraying a number of his own views and attitudes in the narrator. Grass would not deny such an opinion. In an interview in 1969, entitled Ich und meine Rollen, Starusch's character is shown to be akin to Grass' own personality. The author, though, would like us to believe that he is less resigned than Starusch:

> Allein schon vom Alter, vom Jahrgang und von den Erfahrungen her, bleiben Starusch und mir,... als Leute, die auf Vernunft und Aufklärung setzen, nichts anderes übrig, als den Versuch zu unternehmen, Erfahrungen zu übermitteln. Es mag vielleicht beiden bewusst sein, dass es sehr schwer ist, Erfahrungen zu übermitteln. Sie lernen das auch kennen: Starusch in seinem Bereich als Lehrer; ich oft genug im Bereich der Politik. Es ist schwer, oft nahezu unmöglich, Jüngeren Erfahrungen zu übermitteln. Der Unterschied ist vielleicht der, dass ein Mann wie Starusch, so wie ich ihn geschildert habe..., sehr rasch zur Resignation, zu einer Art Wehleidigkeit neigt, dass ich allenfalls versuche, Sisyphusarbeit eines Lehrers auch ironisch zu sehen.[73]

Starusch's interest and concern for his pupil is made obvious in this work. He is pedantic in finding a pragmatic solution, searching for all possible ways of dissuading Scherbaum:"Der Lehrer ist nicht der auf seine Autorität

pochende Tyrann, sondern der Beratende, sich um seinen Schüler Sorgende."[74] What he avoids, however, as a teacher, writer and fiancé, is facing and coping with the trauma of present-day reality. He finds it all too easy to hide behind the mask of the teacher and thus endure the pain of indecision. Paul Konrad Kurz comments on the actuality of the narrative's theme in the following way:

> Günter Grass hat ein Thema und Figuren der Gesellschaft heute dargestellt, mit deren Verhandlung wir noch lange nicht am Ende sind. Von 'Bewältigung' keine Spur. Erst Spuren von Erinnerung. Von Hamburg bis München treten heute bundesorts verunsicherte Pädagogen jugendlichen Idealisten gegenüber. Junge Menschen, die 'dagegen' sind und 'irgendwas machen wollen.' Der Konflikt einer ganzen Gesellschaft wird den Pädagogen aufgebürdet. Die keine Nothelfer sind, sollen als Nothelfer fungieren... Die Pädagogen sind wie Starusch ohne 'System' und ohne 'Botschaft,' weithin ohne Überzeugung.[75]

Human history becomes
more and more a race
between education
and catastrophe.

H.G. Wells
The Outline of History
(1951)

Chapter Three: Pedagogical Politics

As was mentioned at the close of the previous chapter, author and narrator have a tendency to share the same outlook and opinions. In Aus dem Tagebuch einer Schnecke (1972) the author and the narrator are one and the same. The year is 1969 and the author is talking to his four children about his tour through West Germany on an election campaign for the Social Democratic Party, the SPD. Interwoven into these autobiographical features is the story of Hermann Ott, a teacher of Jewish children in Danzig during the rise and spread of National Socialist power. Grass closes the novel with a lecture he gave in Nürnberg during the 1971 Albrecht Dürer celebrations. Due to its many themes which appear on various time levels, Aus dem Tagebuch einer Schnecke is not a straightforward book to read, as Grass explains:

> Aus dem Tagebuch einer Schnecke.
> So sollte mein Buch heissen, in dem ich meinen

> und anderen Kindern die Geschichte der Danziger Synagogengemeinde erzählen wollte, durchbrochen von den Alltäglichkeiten des Wahlkampfes, verwoben mit der Wechselbeziehung von Melancholie und Utopie, überdacht vom Prinzip Zweifel.[76]

For the purpose of this study we need only concern ourselves with the teacher, Hermann Ott, also known as 'Zweifel,' and his significance for the work as a whole.

A primarily fictional character, Hermann Ott is partly modelled on the West German literary critic, Marcel Reich-Ranicki. His first name, Hermann, is taken from the figure of Dr. Hermann Glaser, a town councillor for cultural affairs in Nürnberg who invited Grass in 1969 to give a lecture as part of the Albrecht Dürer celebrations in 1971. Ott is also nicknamed 'Zweifel' because of his sceptical nature and his continual use of the verb 'bezweifeln,' whenever he makes a statement. We cannot be certain, either, about Ott's appearance, since Grass gives his children and the readers various lengthy suggestions. In the end it really depends on our own imagination and how we would like to see this character:

> Stellt euch Zweifel als jemand vor, an dem alles schief war: die rechte Schulter hing, das rechte Ohr stand ab...
>
> Oder - Kinder - stellt euch Zweifel überhaupt nicht vor. Er bestand ja aus Widersprüchen, sah niemals

eindeutig aus...
Stellt euch Zweifel beliebig vor. Sagt: von streng asketischer Blässe. Sagt: Eckig verschlossen. Sagt: Bäurisch gesund. Sagt: Unauffällig. (Tgb.22-23)[77]

This uncertainty about Ott's appearance already indicates that this is a fictitious figure whose biography and behaviour is only intended to serve a purpose, namely to explain to children, firstly, the treatment of Jewish families in Danzig during the 1930s and, secondly, the nature of politics through the symbol of the snail. Thus, in both cases, the children are able to relate to the traumatic events and gain some comprehension of what their father is writing about in the realm of social and political reforms. Without doubt the father is using any pedagogical device possible to put across his point of view. This educational aspect will be expanded upon in the conclusion.

For the moment we need to consider Hermann Ott and his pedagogical role. At first glance we might think that it is strange for a German to be teaching German and biology, an unusual combination in itself, at a private Jewish grammar school and later at a Jewish primary school. He quite clearly has no belief in any particular religion, be it Jewish or Orthodox. This does not make Ott's position in the school very favourable:

Zweifel, wie Hermann Ott auch in der Volksschule

> genannt wurde, versuchte, dem Streit zwischen Zionisten und Orthodoxen auszuweichen... Weil Zweifel weder die nationalen Argumente noch die passive Ergebenheit der orthodoxen Juden gutheissen wollte, galt er seinem Schüler als lau, wenn nicht feige. (Tgb.96)

His reasons for teaching at Jewish schools are not explicitly explained, other than that the author cannot imagine this figure at a different educational establishment. In other words, the character of Ott is fulfilling the creative needs of the writer, hence Grass can always present the reader with two sides of the personality which typifies his nickname. One critic, Keith Miles, has interpreted Grass' choice of teacher in this work in the following way:

> Doubt is an unlikely candidate for the teaching staff at the Rosenbaum school and it is this very unsuitability which compels Grass to appoint him, introduce him to the school, and justify his presence there. To convince the reader of Doubt's fitness for his teaching post, Grass has to answer many questions about his character, has to still the doubt in the audience.[78]

The contrivance of this figure is further emphasised by the fact that Grass informs us that the founder of the Jewish grammar school, Ruth Rosenbaum, could not recall the presence of this pedagogue. Grass does actually meet Ruth Rosenbaum

during his trip to Israel in November 1971, when he is able to gather information about this school and its pupils. He draws excerpts from the diaries of various pupils and teachers and uses newspaper reports, affidavits and other documents which he places in brackets throughout the narrative. Ruth Rosenbaum had been unable to find a position as a teacher in the Danzig schools, thus in the beginning she gave private lessons to eight Jewish children in her father's house. At the age of twenty-six she became the headmistress of her own school which was named after her. In the midst of rising Nazi power the school managed to stay open from 1934 to the spring of 1939. By interviewing the founder of this school in 1971, Grass was able to transfer the past problems of the Jews in Danzig to the present day, thereby lending his writings more relevance and at the same time satisfying his ever-curious children.

According to Ruth Rosenbaum politics did not pervade this Jewish school, which allowed for the fact that there were a number of non-Jewish teachers. Hence, the author could include a non-political, non-ideological man, such as Hermann Ott, in this teaching corpus:

> Die Politik blieb draussen. Mein Vater schirmte uns ab. Wir waren ja als Pädagogen in günstiger Lage, konnten experimentieren und endlich mit der Schulreform beginnen. Zum Beispiel führte ich den Werkunterricht ein. Zwischen Haupt- und Neben-

fächern machten wir keinen Unterschied. (Tgb.35)

Even after the pogroms of the 'Reichskristallnacht' in Danzig on the 12th and 13th of November, 1938, where there were mass arrests and synagogues were being set alight, Ruth Rosenbaum continued to teach. The number of pupils, however, began to decrease rapidly, as the Jews in Danzig considered emigration to be of highest priority. During the nights and days of terror which followed some fifteen hundred Jews had fled over the Polish border. In March, 1939, Ott helped transport over five hundred emigrating Jews, amongst them some of his pupils. Due to the enormous reduction of Jews in Danzig, the Rosenbaum school was forced to close. Only thirty-six pupils remained out of over two hundred, and more were in the process of leaving. Ruth Rosenbaum left for France and, after the Second World War, emigrated to Israel. Using his fictitious figure of Hermann Ott, Grass allows the education of a handful of Jewish children to continue, since Ott was giving lessons in his home. By August, 1939, he had helped most of the children from the Rosenbaum school to leave Danzig. The Jewish exodus continued until October/November, 1941, when the Nazis stopped their emigration. For a while Ott taught at the Samuel Echt primary school until the outbreak of war, when there was no other option for this teacher than to seek refuge. This decision was brought about by the fact that he was attacked by a group of Hitler youths from another school and thereafter questioned and beaten by the police:"Zweifel hatte kein Ziel, aber ausreichend Angst" (Tgb.107).

Whilst Ott's pedagogical pursuits appear to come to an abrupt end, he does maintain his pedagogical influence as he remains hidden in a cellar belonging to the bicycle repairer, Anton Stomma. Ott transforms the cellar into a classroom, teaching Anton Stomma how to write but not to read, and passing the time by inventing stories and plays to entertain his host and his daughter, Lisbeth:

> Während 224 Wochen oder an 1568 Tagen hat Zweifel, besonders an langen Winterabenden, bewiesen, wieviel nussgrosses Wissen ein Lehrer gespeichert mit sich trägt, und sei es als Fluchtgepäck. (Tgb.128)

Like Eberhard Starusch in Örtlich betäubt, Ott discovers that his imagination provides him with a source of comfort. He, too, has his problems when it comes to love relationships, forgetting to leave the role of the teacher at school. He is twice engaged during his years as a student in Berlin: firstly, to an artist whose love of cats proved too much for him; secondly, to a barmaid who lost all her appeal outside of her job. Grass' remark about Ott's fickleness is indicative of how Starusch had tried to teach his first fiancée to suit his way of life:

> Vielleicht war es aber auch so, dass Zweifel beide Mädchen durch allzu schopenhauerhafte Belehrung sauer werden liess; wie ja auch Drautzburg wenig Gegenliebe findet, sobald er sein scholastisches Studentenfutter als Hauptgericht auftischt. Die

> Liebe mag das nicht: nach Vokabeln abgefragt werden. (Tgb.58)

As a junior teacher at the Kronprinz-Wilhelm grammar school, Ott became engaged to the daughter of a crane operator, Kurbjuhn, who was a fervent Nazi supporter, and so the engagement was soon broken off when Ott joined the Rosenbaum schoolteachers. In April, 1937, he had another fiancée, Erna Dobslaff, a librarian. Before his search for refuge, Ott threw the engagement ring away due to Erna's lack of understanding of his philosophies. Hidden in the cellar, Ott cannot escape the only certain belief he has, that of love, which is eventually provided by Lisbeth Stommá. At first, however, he receives no response from her. All her love has been left at the cemetery, where her son lies. Due to her interest in Ott's collection of snails, though, she gradually falls in love with the man himself. This time Ott does commit himself to marriage, since Lisbeth becomes pregnant. In 1947, after spending two years searching in vain for a particular snail, Ott is put in an asylum, where he remains speechless for twelve years. At the end of the 1950s, fully recuperated, he leaves together with his wife and son for West Germany, where even in the 1970s he still gives lectures on the medieval symbolism of snails, Lichtenberg and the French Revolution.

Throughout his life that natural instinct to learn and teach remain part of Ott's character. His interest in snails and the fact that he, like Grass, keeps a diary, provide the

novel with its title. As a child he had collected snails and, after studying biology and philosophy, his curiosity for these creatures became far more significant. He was able to associate philosophical terms with the behaviour of snails and write about totalitarianism under Hitler and Stalin, entitling the article "Vom Bewusstsein der Schnecken - oder wie Hegel überholt werden wird." As was mentioned above, the snails play an important role in the cellar scenes by creating the bonding factor between Ott and Lisbeth. This teacher was eager to learn more about the behavioural patterns of the snails, finding proof of stasis in progress, melancholy in utopia. The snail indicates that there is a middle-way to be found between two extremes as long as there is no definite goal.

Having created a pedagogical figure who could be associated with the Jews by dint of his profession and who was obsessed with snails to the advantage of his philosophy of life, Grass was able to provide his children with tangible information and explain the difficulties faced by the Jews. Both Ott and Grass have a similar outlook on life, which is hardly surprising, since the author is, after all, trying to put across his views through the medium of fiction and pictures. Grass even goes to the extent of calling himself the human snail, always wary and patient, choosing a compromise between black and white indicative of gradual reform. Hence he says that he is a revisionist. As Eva

Hoesch explains:

> Er bezeichnet sich als Revisionist, da alles Bestehende der permanenten Revision bedarf. Auf Grund dieser seiner Definition des Revisionismus will er seine Haltung gegenüber den Radikalen verstanden wissen. Er bedauert und belächelt sie, denen Reformen zu langsam verlaufen, und warnt vor der Spekulation linker wie rechter Reaktionäre.[79]

Like the snail retreating into its shell at the first sign of danger, the author retreats into his private life out of the public limelight. He can find solace in his own writings. Thus we see both the realm of politics and aesthetics as well as the past and present being interlinked by the snail-like approach of the writer. Moreover, the attitude of this pedagogical figure of the past is still relevant in the present. Grass, the writer, adopts a pedagogical stance. His fatherly concern for his children is made obvious throughout the work:

> Das werdet ihr lernen, Kinder. Ich bitte euch, zärtlich zu sein und geduldig zu bleiben. Und lasst nichts aus. Seid gierig nach neuen Gefühlen. Sucht immer andere Stellen. Werdet gesättigt, nicht satt. Lernt von der Schnecke, nehmt Zeit mit... (Tgb.215)

This work is more than just an education for Grass' children. Its educational impulses are aimed directly at

the reader, at society as a whole. Grass is explaining the intricacies of politics on behalf of social democracy, whilst spending seven months on the road. In örtlich betäubt we learnt of Starusch's belief in common sense and reason as opposed to irrational acts of violence; in Aus dem Tagebuch einer Schnecke the author clearly advocates the same point of view. For Grass the snail represents progress as it should be: slow but sure. Gradual, evolutionary change is highlighted by opting for the middle-way in politics and society. Whilst touring West Germany on the election campaign in 1969, Grass found himself facing aggressive students and angered teachers who felt betrayed:

> Überall wollen sie vor dem eigenen anderer Leute Bewusstsein verändern: zugutbehauste Söhne, die vom Proletariat wie von einer Marienerscheinung schwärmen; an sich verbitterte Pädagogen, denen ein Schuss Marxismus das idealistische Süppchen verlängern muss; höhere Töchter auf der Suche nach einem so linken wie exklusiven Tennisklub...(Tgb.40)

Professor Hartmut von Hentig is another advocate of tolerance during the interruptions by students in campaign speeches. Whilst speaking on the electioneering stand on the 19th of July, 1969, Manfred Augst, a pharmacist, admitted that he had been a Nazi supporter in order to catch the attention of the riotous students. Immediately afterwards, however, he committed suicide. Grass presents us with the figure of Augst

as a counterpart to Hermann Ott. After his suicide Grass visits Augst's wife and four children to discover that within the family circle recollections of the past differ between the mother and her three sons as well as between the brothers:

> Freundlich belehrend gehen sie miteinander und betont frühverantwortlich mit der Mutter um. Alle drei sehen, erklären, vergessen und beurteilen ihren Vater anders, oft gegensätzlich. Auch korrigieren sie die Erinnerungen der Mutter aus drei Ecken heraus; wie Frau Augst die bestätigende Hilfe des einen oder anderen Sohnes sucht, wenn sie das Vaterbild des ältesten Sohnes im gestrengen Detail ändern möchte. (Tgb.181)

For Augst, unlike for Ott and Grass, there were no compromises to be made. He could see no grey area of scepticism in life. Everything was either black or white. Yet he was incapable of enduring pain and the state of depression he was continually in. Hence he took his own life: the only one act of violence he committed in life.

Grass advocates, in his lecture on Albrecht Dürer's copper carving of Melancolia I, choosing the middle-way between melancholy and utopia, thereby avoiding states of depression or euphoria. His concluding statement has its educative undertones for both the audience and the reader:

> Nur wer den Stillstand im Fortschritt kennt und achtet, wer schon einmal, wer mehrmals aufgegeben

> hat, wer schon auf dem leeren Schneckenhaus gesessen und die Schattenseite der Utopie bewohnt hat, kann Fortschritt ermessen. (Tgb.264)

Grass' somewhat pessimistic views are, thus, always present in his works. Like H.G. Wells in his motto at the start of the chapter, he foresees the dangers of speed and carelessness both in political and social reform. Whilst he is keen to portray the figure of Ott for its fictional function, Grass' realistic concern for the proper education of his children is also evident. Thus we hear him warning his eldest son, Franz, about his attendance at the first 'Gesamtschule' in West Berlin in 1969:"Die Gesamtschule ist ein Versuch; pass auf, Franz, dass er glückt!" (Tgb.241)

Much learning does not
teach understanding.

Heraclitus
Fragments
(c.500 B.C)

Chapter Four: Today's Teachers

Grass' latest novel to date, Kopfgeburten-oder die Deutschen sterben aus, leaves the significance of Danzig and National Socialism far behind. For the first time the author looks to the future and no longer localises his narrative. The 1960s are the furthest back we go in time; China is the furthest land to which we travel. Grass informs the reader of his new concerns:

> ...gehört nicht Grösse dazu, sich aus der Geschichte zu nehmen, dem Zuwachs zu entraten und nur noch Lehrstoff für jüngere Völker zu sein? Da diese Spekulation langlebig zu sein verspricht, ist sie mir Thema geworden. (Kg.9)

As in Aus dem Tagebuch einer Schnecke there is no narrator-I, only the author-I. Here, he writes in 1979 about His recent trip to Asia, visiting the Goethe Institutes of India and China. Through the figures of two married teachers, Harm and Dörte Peters, Grass reflects his own concerns about over-population in the Third World countries and under-

population in West Germany as well as other contemporary issues such as nuclear energy and atomic waste disposal. It is the interaction of this couple which provides the main strand of this structurally complex work. Grass refers to the approaching eighties by imagining that these two teachers will also go on a trip to India in 1980 and come across similar difficulties and worries. Thus, Grass relives his political and social concerns through the medium of his fictitious figures. We note, too, that the year 1980 will bring another election campaign for a new chancellor of West Germany. Without doubt, the author intends a subtle influence on his readers and their future decisions in the political arena.

Throughout the work we continually switch from the author, his trip to the Far East, his interest in making a film which stars this pedagogical couple, to the attitudes of this pair of teachers towards global and local concerns and their journey to India and Bali. The themes interweave both in the structure and the time levels. Since we are concerned primarily with the teachers for this study, we need to unravel their story from the rest of the work. This is not a straightforward process, since these teachers are the author's idea, his 'Kopfgeburt,' his brain-children. He can, therefore, change the narrative according to his whim. As in the case of Hermann Ott, these pedagogical figures are being manipulated to portray the author's own doubts and

anxieties. The reader is meant to learn from their mistakes. Their pedagogical profession is indicative of their supposed intellect. Above all, Harm and Dörte Peters represent a post-war generation who partook of the student protests in the 1960s and now hold positions of responsiblity. According to Grass these pedagogues could occur anywhere and at any time, since they are figments of the imagination and, therefore, exemplary:

> Denn austauschbar sind sie alle. Unsere Komplexe, Neurosen sind Serienprodukte... Lehrer wie Harm und Dörte gibt es in jeder Kreisstadt. (Kg.61)

Harm and Dörte are representative of middle-class intellectuals who perform the role of wisdom in their position as teachers of children. These characters, however, are not even factual enough for the author to inform us about their appearance, other than that they both have blond hair, a genuine Holstein accent and are in their mid-thirties: Harm being born in 1945, Dörte in 1948. This lack of information again points to their exemplary function as well as the fact that Grass is leaving the choice of actors to the film director, Völker Schlöndorff. The author does not wish to put any restraints on the type of actor casted for the proposed film:

> Ein Paar zum Vorzeigen. Ein Paar zum Verwechseln schön. Ein Paar aus dem gegenwärtigen Bilderbuch. (Kg.12)

This couple, then, are not to be regarded in terms of two individuals. At work, at home, on holiday, they are virtually inseparable. Their attitudes and behaviour complement each other. The reader could not understand the character of Harm without the presence of Dörte and vice versa. Through their argumentative dialogues Grass is able to portray the fears of West German society as a whole.

Married for seven years, both husband and wife teach geography at the Kaiser-Karl grammar school. They are both language teachers: Harm teaches English, his wife French. For the first time Grass' pedagogical figures do not teach German. Their subjects illustrate far broader concerns which no longer suggest the existence of either cultural or historical barriers. Harm and Dörte are interested in the facts and figures of the world, not just of Germany. They look to the future and feel no pangs, whatsoever, of guilt or conscience about their country's past:

> "Was haben denn wir damit zu tun?" schreit Harm seine Dörte an. "Wir sind nach der Scheisse geboren. Wir haben ganz anderen Mist zu verantworten. Doch überall fragt man uns, ob es bei uns wieder Nazis gibt. Als würde sich alle Welt das wünschen. Nein! Wir haben andere Sorgen... wie wir das hinkriegen, die achtziger Jahre..." (Kg.67)

Grass depicts in these fictional figures their private and political problems. Although their interests and concerns

appear to be similar, they continually differ in views, particularly over whether they should or should not have a baby. By making Harm and Dörte travel to India and come face to face with the over-population of the Third World countries, Grass associates their private dilemma with a global social problem. It is this aspect which points to the subtitle die Deutschen sterben aus. Both teachers are fully aware of the population statistics in West Germany and Asia: an affluent society in contrast to the poverty and starvation of millions of people. On the one hand there is the scare over Germany's 'Pillenknick' which meant a drop in the birth rate due to oral contraceptives and resulted in only one child per family rather than the usual two point two; on the other hand there is the over-population in the Third World. The issue of the baby accompanies this couple wherever they go and whatever they do. Reasons such as nuclear energy and the possibility of Franz Josef Strauss being elected chancellor are perfectly suitable deterrents for them. Two years previously Dörte had had an abortion which led to both of them trying to resolve the crisis by visits to a psychiatrist. They both knew the outcome: Harm's mother complex and Dörte's obsession with the memory of her father were to blame for their indecision. These results, however, were just part of the complicated issue with which these teachers were dealing in their private sphere. Grass makes it clear that both of them are still influenced by the

opinions they held in their student days, when they would join other students at a sit-in against such political matters as the war in Vietnam:

> Schliesslich gehört er (wie Dörte auch) einer Generation an, die sich vor zehn Jahren dem Prinzip der Verweigerung verschrieben hatte: den systemimmanenten und den sexuellen Zwängen wollten sie sich entziehen...prägend genug ist die Phase des Studentenprotestes gewesen, um beiden den Wort- und Begriffsaufwand ihrer frühen Jahren abrufbar zu halten, als zweiten Aufguss, als Rückfall, als Schlagabtausch, wo immer sie stehen oder liegen. (Kg.55)

Their dilemma over having a baby is not solved by the end of the novel. There are always two sides to the issue at stake and they can find no compromise:

> Er vermisst Perspektiven, sie eine Sinngebung allgemein. Ihre Launen, sein nachmittägliches Durchhängen. (Kg.15)

When Harm and Dörte return from India, they discover that their cat has given birth to kittens. They manage to find a home for one of the kittens but Harm has no conscience about drowning the rest. There is no room in their household for babies.

The conversations between husband and wife appear at times to be more of a political debate than anything else.

During their return journey Harm is preparing his election speeches on behalf of the Social Democratic Party (SPD). Dörte is a fervent member of the Liberal Party (FDP). Each of them is preoccupied with his or her point of view:"Selbst wenn sie nicht mehr miteinander reden können, diskutieren sie noch strittige Sachen"(Kg.92). They hardly ever express or show true emotions, other than the occasional boxing of the ears by Dörte and a few tears. They choose to tour India not so much for the pleasure of a holiday but to collect information to be used in class or on the election campaign. These trained teachers are eager to learn more:

> Ihn interessiert das Soziale: von jedermann will er den Stunden- oder Wochenlohn wissen; sie möchte schulische Fakten in ihrem Tagebuch sammeln. (Kg.42)

Noel Thomas has suggested that this book is "an essay in political education":

> The two teachers are taught by Grass himself, by Wenthien and their experiences in Asia, to view Germany and the Germans in global terms. They are subjected to a process of preparation for the election campaign so that they in their turn may teach others.[80]

It does become evident, however, that Harm's and Dörte's real concern is private. Grass, thus, indicates that this couple are unable to cope with private and public concerns at the same time. Their pedagogical position calls for an

awareness of global problems but not for a solution from them. The citizens for whose votes they will canvass have their own local problems with which to deal. Inactivity and indecision result in no change and no progress. On seeing the tour operator's emblem of Sisyphus on the door of the coach, Harm associates Sisyphus and his toils with those of the Social Democratic Party: never-ending, laborious reforms.[81]

As in the case of Eberhard Starusch, theory speaks louder than action. These teachers are capable of playing word games but to express their true feelings to one another and to their pupils is beyond their capability. At the close of the novel Harm and Dörte are lost for words when a Turkish boy narrowly escapes being run over by their car. Numerous children of different nationalities appear to congratulate this boy and surround the car. It is a somewhat ironical and pathetic picture of a childless couple, who teach languages, and yet are unable to communicate with the children of West Germany's foreign workers. Indeed, the lack of communication and comprehension between native teachers and foreign pupils has escalated into a crucial problem in the West German education system. We are not, however, suggesting that German teachers should be able to speak Turkish. Lack of communication is not necessarily due to a language barrier.

The author is himself critical of his fictional pedagogues and their feeble, naive attitude. Their

representative characteristics are cause enough for Grass to put pen to paper as well as to voice his opinions during election addresses about society's lack of appreciation for culture:

> Weil unser Mangel kein materieller und sozialer, sondern geistiger Notstand ist. Und weil meine beiden beamteten Gymnasiallehrer stellvertretend dumm vor ihrem Fächerwissen stehen, das ihnen in Fakten, Tabellen, Kurzfassungen und Infos auseinanderfällt. Harm und Dörte haben ihr Vakuum mit Karteikästen möbliert. Sie strampeln unter Informationen verschüttet. Aufs Stichwort abrufbar, alles und nichts... Jedes Rätsel ist ihnen einsichtig, doch sich selbst (in ihrer deutschen Zwischengrösse) begreifen sie nicht. (Kg.121-22)

Grass has created these teachers to depict the various faults of West German, middle-class intellectuals and their supposed preoccupation with global concerns such as ecology.[82] Grass infers that their only hope of salvation lies in recognising the need for culture. This pedagogical couple, for instance, regards literature merely as a form of distraction. Harm enjoys English crime stories and Dörte reads factual books for teaching:

> Von Schaden kann es nicht sein, wenn unsere fachkundigen Studienräte zukünftig lesende Pädagogen sind: noch eine mittelfristige Perspektive. (Kg.138)

Just as Grass imagines the various possibilities for the characteristics of his pedagogical figures, he also assumes the role of dictator over the entire German nation for the period of one year. This idea proves too great a temptation to resist. In the area of education he would remove the barriers of pedagogical word games and reintroduce travelling teachers who would move around the country rather than stay in one place with a closed mind. The reader can, however, be glad that this is only Grass pretending to be a dictator. The suggestion of abolishing compulsory education, merely due to the unsuccessfulness of school reforms, would wreak havoc. The number of uneducated people without employment would rise dramatically. Grass' notions are indicative of his own upbringing which encouraged auto-didacticism:

> Da ich in Kenntnis aller gescheiterten Schulreformen die allgemeine Schulpflicht aufheben würde, gäbe es bald wieder unverbildete Kinder, die sich aus ungehemmter Leselust durch dicke Bücher buchstabieren. Und reisende Hauslehrer gäbe es und entsprechende Liebesgeschichten. Landesweit wäre für die Dauer der achtziger Jahre jedes pädagogisches Gespräch, die mündliche oder schriftliche Verbreitung von alten oder neuen bildungspolitischen Konzepten, ferner allgemein die Wörter Lernziel, Erziehungswesen, Didaktik,

> Curriculum, Bundesbildungskonferenz, einschulen, verschulen und umschulen, überhaupt alle dem deutschen Bildungswahn zuzuordnenden Wörter verboten. (Kg.71)

Fear for the future of Germany and the world is a common denominator throughout the novel. What perturbs Grass more, though, is that this fear has been accepted by the older, supposedly responsible generation, as part of everyday life and, like the effect of an anaesthetic, has numbed with the passing years. Since the age of seventeen, so Grass proclaims, he can imagine any war and is aware of its possible reality. Unfortunately, a predominant sense of fear has its drawbacks: it has become something in vogue and, therefore, scarcely permanent:

> Und jeder behauptet, als gehöre sich das, Angst zu haben. Schon gibt es Schulen, die Angst und ihre Überwindung gruppendynamisch zu lernen. In fröstelnder Gesellschaft versuchen wir es mit Eigenwärme. "Einigeln," sagt man einander zur Begrüssung:"Wir igeln uns sachte ein." Noch schnell das Sparauto entwickeln, alles mit Wärmedämmung verkleiden...und sich, in Erwartung des Kommenden, paar hübsche Alternativen ausdenken: Wenn nur noch die echten Bedürfnisse... Wenn jeder nur so viel, wie er... (Kg.69)

Harm and Dörte are afraid to have a child in an unpredictable

future. Their pedagogical profession presumes that they know too much for their own good. They have learnt to live with fear rather than make a definite decision either way. This is further indicated by the fact that they tried turning to a psychiatrist instead of working out a solution on their own and taking full responsibility for their decisive action.

As we have seen in this novel, the author is concerned about what the future has in store for us; the lingering influences of the past and the contemporary political and social issues. By combining all three time levels, Grass has created a new time level, 'Vergegenkunft,' where chaos forms order in his writings: hence the complex structure. In the process of writing the author attempts to portray his ideas so that the reader may comprehend the seriousness of the underlying themes. As a writer, politician and father, this citizen senses the necessity of educating the younger generation to be aware of the need for culture in both social and political spheres. All three aspects of life are interrelated and indispensable for one another. Hence, the seemingly chaotic structure incorporates all three themes, be it on a fictional or factual level.

Education is what survives
when what has been learnt
has been forgotten.

B.F. Skinner
"Education in 1984"
New Scientist
(21 May, 1964)

Conclusion: Educating Readers

Before we can highlight any didactic features in Grass' novels due to the presence of his pedagogical figures, we need to familiarise ourselves with didactic literature, more specifically with its concerns and intentions in order to acquire a clearer understanding.

The word 'didactic' originates from the Greek 'didasko' meaning 'to teach.' Since the days of Seneca and other classical writers there has been a question mark over the function of art and the extent to which literature should or should not manifest a doctrine on behalf of the author. Didactic literature intended to emphasise some moral, political or other teaching and thereby educate the listener or reader. A lesson of some kind was to be implied but not necessarily made explicit. That was and is the art of didactic literature, namely for the author to put across truths, which he regards as objective, in an artistic form

but not to allow the educative content to dominate the aesthetic experience. Like a child playing a game, the reader prefers to be taught without being aware of the teacher. The artistic form, be it prose or verse, is able to influence the reader's mind far more subtly and in an entertaining way.

Whilst watching Greek tragedies, for example, the audience underwent catharsis and learnt to show their emotions through the pain and suffering experienced by the characters. In literature the writer was in a position to open the eyes of his readers without causing physical pain. Commenting on the 'Lehrgedicht' in 1825, Goethe wrote the following:

> Alle Poesie soll belehrend sein, aber unmerklich. Sie soll den Menschen aufmerksam machen, wovon sich zu belehren wert wäre; er muss die Lehre selbst draus ziehen wie aus dem Leben.[83]

To refer to the older Goethe for an explanation of the intentions of contemporary writers might seem at first far fetched, yet some critics have suggested that Grass is, to a certain extent, revitalising the traditions and values of eighteenth century Enlightenment in his writings. Moreover, he has been referred to as a modern Enlightenment thinker, which is partly due to the way in which Grass has defined himself in his own political speeches. He concludes his 1965 political campaign speech, Des Kaisers neue Kleider, with the following comment:

> Mein Versuch, mit Hilfe des dänischen Märchenerzählers Hans Christian Andersen die trüben

> Winkel unseres politischen Alltags auszuleuchten, sollte ein Bekenntnis zu dieser oft verleugneten, gegen Terror und Widerstände immer wieder fortgesetzten Geistesgeschichte deutscher Aufklärung sein.[84]

The literary critic, Kurt Lothar Tank, appropriately remarks about Grass' interest in pedagogues:

> Grass liebt Lehrer. In ihm steckt ein starker pädagogischer Impuls. Eines seiner Lieblingsbücher, das er, wie er mir sagte, mehrmals gelesen hat, ist Pestalozzis Lienhard und Gertrud. Man kann diese Vorliebe für Pädagogen verstehen, denn wenn durch Aufklärung Abbau des Irrationalen bewirkt werden soll; welcher Berufsstand könnte das besser und wirksamer leisten als der der Pädagoge?[85]

At this point we should glance at Pestalozzi's work Lienhard und Gertrud and recognise its impact on the author. Johann Heinrich Pestalozzi (1746-1827) was a native of Switzerland and in his day the world's most widely acclaimed teacher of the young. He himself was a child of the Enlightenment period and certainly his ideas about the reform of education were enlightening and successful. He inspired others throughout the world to question their education system and sought equality of opportunity and respect for human responsibility in the classroom by banishing corporal punishment. Lienhard und Gertrud was a novel of education

depicting the upbringing of children by their loving parents. There were four books altogether: the first one published in 1781 and then the next three at two year intervals: 1783, 1785 and 1787. Pestalozzi's preface to his first book deserves to be mentioned here, since a contemporary version two hundred years later could quite convincingly have been written by Grass himself. The similarities between artistic intentions are striking:

> Leser!
>
> Diese Bogen sind die historische Grundlage eines Versuches, dem Volk einige ihm wichtige Wahrheiten auf eine Art zu sagen, die ihm in Kopf und ans Herz gehen sollte.
>
> Ich suchte sowohl das gegenwärtige Historische als das folgende Belehrende auf die möglichst sorgfältige Nachahmung der Natur und auf die einfache Darlegung dessen, was allenthalben schon da ist, zu gründen.
>
> Ich habe mich in dem, was ich hier erzähle und was ich auf der Bahn eines tätigen Lebens meistens selbst gesehn und gehört habe, so gar gehütet, nicht einmal meine eigene Meinung hinzusetzen zu dem, was ich sah und hörte, dass das Volk selber empfindet, urteilt, glaubt, redt und versucht.[86]

The 'Erziehungsroman,' however, placed more emphasis on the lesson to be taught rather than on the aesthetic content and form. Its themes were more general and its hero(s)

usually models and/or prototypes, representatives of certain human characteristics. Similarities between the Novel of Education and didactic literature are evident, especially when we read Helmut Germer's description of this genre:

> The Novel of Education is one by which the author seeks to enforce some moral, social, or ethical lesson, or whose author has a purpose of ethical instruction rather than one which aims at purely artistic effect. But literally the Novel of Education is a novel in which all the actions, incidents, and motives which are grouped into a plot, are so fashioned that the story, as a whole, tends towards the accomplishment of some definite result. These novels are representative of the major movement of the eighteenth century, the Enlightenment, for they proceed along the lines of rationality, exposing idolatry, mysticism, magic and superstition while furthering honesty, reason and virtue. They are perhaps the greatest expression of what novels since the middle of the eighteenth century have come to be: they are 'kulturpädagogisch' but do not aim at political or aesthetic confrontations.[87]

Art has become a means of demonstration, be it via the writer's pen or the painter's brush. Brecht was especially eager to influence his audiences to recognise the need for

certain political and social ideals. Grass' approach is neither so forceful nor so aggressive when conveying his understanding of the world. Hence, he tends to reject the term 'didactic' for describing his works. A more meaningful and appropriate description would seem to be 'educational,' since this is a writer who wishes to educate his own children and other people's children to understand the past and protect the future of Germany:

> Ich wollte die Kinder lehren, dass jede Geschichte, die heute in Deutschland handelt, schon vor Jahrhunderten begonnen hat, dass diese deutschen Geschichten mit ihren Schuldverschreibungen nicht verjähren, nicht aufhören können.[88]

Like the majority of post-war German writers such as Alfred Andersch, Heinrich Böll and Siegfried Lenz, Grass has been attempting to come to terms with the last fifty years of German history, particularly in the Danzig trilogy. All of these writers have involved themselves in some form of 'Vergangenheitsbewältigung,' desperately trying to reconcile themselves with the difficulties by comprehending how a society could behave in such an atrocious manner and not feel any pangs of guilt or conscience. By means of his unique and complex narrator-cum-protagonists Grass has succeeded in these first novels to de-demonise the Nazi era, portraying ordinary men and women who could behave dangerously or grotesquely in a given situation, when misled by some

political ideology.

In order to allay his own fears and reveal the reality of these past atrocities, Grass employed a satirical tone with which to depict the various characters and attitudes of the petit bourgeois, amongst them pedagogues. In an interview in 1976, Grass commented on how influential his second narrative, Katz und Maus, had become in the school curriculum:

> Ich habe nicht damit gerechnet...dass man sie nicht nur zum Schulstoff wählt, sondern dass es nach wie vor Auseinandersetzungen gibt zwischen Schülern, die das Buch wollen, und dem Lehrer, der auch will, der aber Angst hat vor den Eltern, so dass es wieder zu den bekannten Protesten kommt.[89]

And yet one critic, Heinz Ludwig Arnold, writing about Hundejahre in 1972, would have us believe that Grass' novel is far from educational:

> Aber wir bleiben draussen, wir sind nicht eingeladen zu lernen. Denn lehren will er uns nichts, vielleicht vermag er es auch nicht.[90]

We wonder, though, whether the reader does need an invitation to appreciate the dexterity of Grass' style and content. Charlotte W. Ghurye is somewhat less condemning:

> Grass' criticism, expressed in the lightest and most entertaining form, is the most severe, but not necessarily the most educational or the most

> constructive. On the contrary, with regard to the human aspects, it has a rather destructive effect. ... In one respect, however, Grass' crticism has considerable educational and constructive value: he sounds the alarm and draws attention to the fact that the economic power of the Federal Republic has once more become concentrated in the hands of the old industrial barons...[91]

Hundejahre does have something to say about the attitudes of society during and after the Nazi period of power as well as the way in which children could so easily imitate the same cruel streaks in their actions.

Without doubt, the trilogy contains its warning signals. All three works are set in Danzig, Grass' hometown. This does not mean, however, that the author is creating barriers for his narratives. If anything, Danzig with its mixture of cultures is a microcosm of Germany. The same could be said of Düsseldorf, West Berlin and even Itzehoe. Each of these places either has some historical significance or has experienced affluence after the Second World War or houses inhabitants with world-wide concerns, such as Itzehoe with its atomic power plant, Brokdorf, on the doorstep. Whatever happened in the big cities also affected the small towns. All these places, then, are of global importance, and as we proceed from the past to the present and the future, we can follow the route on a map.

After the trilogy Grass moved his setting to West Berlin. An appropriate change, since he was putting teachers into the limelight at a time when student unrest was particularly evident in the big cities. Due to the fact that the protagonists of Örtlich betäubt are pedagogues, educational impulses are bound to be unavoidable:

> In den Studentenunruhen sieht er die politische Ohnmacht der Jugend innerhalb der etablierten Gesellschaft dokumentiert und meint, dass es darauf ankomme, den berechtigen Protest der Jugend vor dem Einbruch des Irrationalismus zu bewahren.[92]

Grass is making a point, stressing the dangerous possibilities of the imagination and the necessity of reason in lieu of violence, as Noel Thomas underlines:

> The play Davor and the novel Örtlich betäubt are Grass' reaction to the more extreme forms of irrationality which characterised the student rebellion and they are in a narrower sense his response to the students' clamour for the 'politicisation of literature.'[93]

A number of critics have, in fact, used the term 'didactic' when referring to Örtlich betäubt. Dieter Wuttke, for example, suggests that critics have failed to see the significance of Seneca's wisdom lurking in the background, and that, at the same time, they expected the next novel after the trilogy to be very much in the same vein:

> Grass schreibt...einen Roman, den man als ganzen didaktisch wird bezeichnen müssen. Sein besonderes Raffinement sehe ich darin, dass Grass eine fiktive Welt aufbaut, in der das Lehrhafte eine Rolle spielt, indem es ständig ironisiert wird. Der Autor erzeugt zunächst einen Stau, die Frage, was soll das Ganze, lässt er sehr dringend werden, um dann denjenigen, die ihm bis dahin gefolgt sind, Lösungen zu erwägen zu geben. Der Problematik, einen didaktischen Roman zu schreiben, war er sich offensichtlich sehr bewusst. Er bietet nämlich sein ganzes Können auf, dem Lehrhaften alle Penetranz zu nehmen, um die aus seinem Werk rufende Stimme der Reflexion um so annehmbarer zu machen.[94]

In Aus dem Tagebuch einer Schnecke Grass no longer hid behind his characters. Instead he was intent on explaining in great detail to his children his own involvement in politics. Yet he still could not completely turn his back on the past actions of the Germans:

> The fact that the fictional parts of the work are not overtly didactic, whereas the other parts of the work have a didactic tone, further underscores the dual role which Grass sees himself as playing. What is different from his previous works is the direct blending of non-fictional didactic

> commentary with fiction... Grass' concern for the fate of the individuals during the Nazi era is no longer hidden behind numerous masks.[95]

The pedagogical figure was becoming more than ever a functional instrument in the hands of the writer. Grass was pulling the strings on his pedagogical puppets. Their professional positions and social roles were being exposed in an ironic light. On the one hand they could portray weak and naive characteristics, on the other hand the reader was to learn from these negative traits. In his most recent novel, Kopfgeburten-oder die Deutschen sterben aus, Grass no longer restricted his work to his own views but felt he could now air the anxious views of a nation through his two intellectual representatives. In his review of the book Neal Ascherson made the following apt remark:

> Grass is hinting that they and those like them should agonise less, have more faith in their own native common sense... As robust as ever, Grass is still daring his compatriots to accept the rich muddiness of reality, to stop trying to scare themselves to death.[96]

If we bring together all the teachers from each of the novels, we can draw a line of progression from the insignificant caricature to the portrayal of pedagogical opinions rather than the pedagogues themselves. Minor educative features develop into major ones. As the author

becomes more and more involved with political and social problems, so he broadens the outlook of his teachers. He clearly shows us that teachers have developed into a mind of information but have, at the same time, lost any signs of a positive personality: they are functionaries on behalf of the author and of society in general.

As has already been suggested, it is the author who is the omnipotent teacher, the educator of public opinion. Like his pedagogical figures, he has gradually emerged into the foreground and grown in stature. Yet he remains a a fictional author in an aesthetic context. The actual writer will always seek refuge in his works because they provide a forum for his point of view. Grass admits that he has adopted this attitude from another renowned writer, Alfred Döblin (1878-1957). He even goes so far as to call Döblin his teacher:

> Soviel ist gewiss: Döblin wusste, dass ein Buch mehr sein muss als der Autor, dass der Autor nur Mittel zum Zweck eines Buches ist und dass ein Autor Verstecke pflegen muss, die er verlässt, um sein Manifest zu sprechen, die er aufsucht, um hinter dem Buch Zuflucht zu finden.[97]

In Aus dem Tagebuch einer Schnecke Grass had also declared that he was the human snail who needed its shell. Escaping into the protection of privacy proved a source of comfort for this public figure. Grass included in this novel

members of his immediate family. A private audience in addition to the public one was necessary. As a father responsible for the upbringing of four inquisitive children, his pedagogical instinct had found a home. We should note, however, that in reality the author is not a perfect exemplary figure. The interviewer, Robin Smyth, remarked in 1978:

> But the worst upheavals were in the Grass household itself.
>
> "My marriage fell apart," he says. "And so did the love-affair that followed it. The only thing I have managed to keep my grip on has been the manuscript."
>
> In Grass' life women come and go but children stay. He has seven, the eldest now grown up. His ex-wife occupies the ground floor; he and his new companion live above. And the children weave up and down the steep stairway... A necessary part of the education of his children was to teach them to lard a leg of mutton with garlic.[98]

Whilst Grass continues to stress the importance of recalling the past of Germany in all its ugliness as well as its educational value, he is not blind about contemporary social and political matters. This has become particularly obvious since his open support for the Social Democratic Party in the 1960s. During the last five years Grass has

concentrated on his role in the public sector rather than publish any new novels. His fears for the future of the German nation and the place of literature in society occupy a predominant position. Grass urges other writers to encourage a social and political awareness amonst the public. Now that he has made an impact on the readers of his works he can teach his peers to adopt a similar approach, both as writers and as citizens of Germany. In December, 1983, at a meeting of authors in Heilbronn, Grass gave the following speech:

> Deshalb, weil die Ermattung und der Überdruss vorauszuahnen waren, steht die Heilbronner Begegnung unter dem Motto "Den Widerstand lernen." Es gibt Völker - etwa das polnische Volk - die ihn nicht lernen müssen, weil ihre Geschichte eine Geschichte des Widerstandes ist. Wir haben immer wieder versäumt, ihn zu leisten. Die deutsche Geschichte ist eine Geschichte des versäumten Widerstandes. Aber kann man ihn lernen? Lässt er sich mit Lektionen einpauken? Muss man in Deutschland - weil wir es unverbesserlich mit der Pädagogik haben - den Widerstand zum Hauptfach, zum Leistungsfach erklären?
>
> Man kann ihn nicht verordnen. Jeder, der kein anderes Mittel mehr sieht gegen den herrschenden, den Völkermord einkalkulierenden Wahnsinn als den

> gewaltlosen Widerstand, wird ihn für sich beschliessen und dann auch leisten müssen. Auch ich. Deshalb muss ich von mir reden, von meiner Erfahrung, von meinen Hoffnungen und Enttäuschungen und von Einsichten, denen ich nicht mehr ausweichen kann.[99]

Grass is afraid that people are already becoming accustomed to the idea of atomic weapons of which there are five thousand in West Germany alone. As a working member of the peace movement, Grass is against conscription and is desperately trying to remove society's indifference towards ecology and the Third World. At the 1983 meeting writers such as Hans Christoph Buch, Tankred Dorst, Peter Härtling and Luise Rinser, to name but a few, appealed to the German public to recognise the danger of atomic weapons in their country and to free themselves from the possibility of chemical warfare:

> Aus diesem Grund rufen wir die Betroffenen zur Verweigerung eines nach unserer Überzeugung verfassungswidrigen Wehrdienstes auf. Wir appellieren ebenso an die Reservisten der Bundeswehr, sich aus Gewissensgründen nicht länger für Vernichtungsbefehle verfügbar zu halten, sondern bei den Kreiswehrersatzämtern ihre Weigerung vorzulegen. Diesen Widerstand wollen wir üben, bis die Bundesrepublik frei von Massenvernichtungs-

> und Angriffswaffen ist, durch die wir im Ernstfall nicht verteidigt, sondern dem Programm des Völkermordes ausgeliefert werden.[100]

In Kopfgeburten-oder die Deutschen sterben aus Grass had portrayed teachers who wanted to stand up against government actions and were themselves politically active. In more than one way this latest novel could be said to be the culminating novel of Grass' fictional works, since he reviews former novels and beliefs as well as previous pedagogues without, however, suggesting a future continuity, as he had frequently done in past narratives. This writer, preoccupied with pedagogical figures, has himself developed into the teacher of his children and peers. The money he received from Der Butt (1977), for instance, has been used to set up a literary prize for a manuscript of epic character, either in prose or verse, which will encourage the creative writer's historical and prophetic role. The success of all the novels has not just depended on the value of the lesson. For that reason we can conclude by saying that Günter Grass has put pen to paper in order to entertain and to enlighten at the same time, since one without the other would be, in his case, unpalatable.

Excursis I

A Teacher in Deep Water

In this study of Grass' pedagogical figures one novel, namely Der Butt (1977), had been purposely omitted, since we were only considering to what extent the fictional pedagogue was being stereotyped by Grass and whether the human would eventually play only a functionary role in his narratives. Der Butt, however, does contain a very important pedagogical figure which is not human: it is a fish, more specifically a flounder.[101] For the first time Grass was using a creature as one of his many narrator-cum-protagonists in an epic work. The peculiarity of this flounder provided the author with another mouthpiece with which to highlight certain ominous features underlying the structure of society. The issue at stake in this novel is the relationship between man and woman through the centuries, from the Stone Age to the 1970s. The undertaking is immense and complex.[102] But what holds all the thematic strands together on any given time level is the flounder:

> ...der Butt war jeder Zeitenwende, allem modischen Wechsel, den Revolutionen und ihren Rückfällen, der immer neuesten Wahrheit, dem Fortschritt voraus. (Bu.38)[103]

It is not a straightforward task to explain the presence of this fish for, in terms of appearance, he looks like and

probably tastes like any other flounder, yet this particular flounder can hold a conversation with any human being. He originated in the fairy-tale, Vom Fischer un syne Fru, recorded in Low German in a collection of fairy-stories by the brothers Grimm. There he fulfilled the wishes of the fisherman's wife. In our modern day this flounder is once again on the verge of granting the wishes of women but not without reason. In August, 1973, the flounder virtually throws himself into the fishing-net of three feminists who, infuriated by the flounder's confession that he had encouraged male dominance of the world through the course of history, take him to Berlin, where he is put on trial and faces a jury of nine women. The reader has to be suspicious of this fish's confessions, which appear at sporadic intervals in the novel, since he is in the hands of women who could easily devour him. As in the case of all Grass' narrators, we cannot trust this fish. Four thousand years earlier the flounder had allowed himself to be caught in the Baltic sea by a fisherman, Edek, so that he might free men from the reigns of the women.

It is at this point that we may consider the flounder to be a pedagogical figure instructing the male species:

> Der Butt gab Auskunft. Von Anfang an belehrend, mit allwissender Überlegenheit und deshalb, trotz seiner kategorischen Punktumsätze, geschwätzig näselnd, professoral, wie von der Kanzel herab abkanzelnd oder penetrant väterlich. (Bu.26-27)

This flounder, then, is a mind of information, who proves himself to be the mentor of man's intellect and is even referred to as "eine schwimmende Zeitung" (Bu.29). To this naive, Neolithic fisherman the fish imparts his limitless knowledge of world-wide, advanced cultures, such as Minoan and Egyptian civilisations, and he implants the notion of progress. He is quick to criticise the subservient attitude of this fisherman and others to the mother figure, Aua, and begins to teach them the significance of fire: how to smelt metal with which the men can make axes and spears:

> Feuer, das ist nicht nur Wärme und Garküche. Im Feuer züngeln Visionen. Das Feuer reinigt... Feuer, das ist Idee und Zukunft. (Bu.29)

He also gives instruction on how to count, and thus, we can already perceive the way in which the flounder is leading men into the spheres of business, politics, warfare and even art. He educates men to assume domination over women and the world by thinking analytically and desiring power. He thereby consciously causes a greater divide between the sexes. This omnipotent pedagogue brings about civilisation in the western world by instigating the rise of men to positions of power. Grass depicts the history of the Vistula estuary as a microcosm of Europe from the Stone Age to the Polish food price strikes in 1970. The flounder accepts responsibility for European history including Napoleon and William II, but he refuses to acknowledge his aid in bringing either Stalin

or Hitler to power. Whilst this patriarchal voice clearly teaches destructive and aggressive ideas, both at work and at home during the centuries, he recognises the extent to which his information has been misused. He no longer fully controls the recent past or contemporary issues:

> Alle Macht, die ich dir verliehen habe, hast du missbraucht. Anstatt dein dir gegebenes Recht fürsorglich geltend zu machen, ist dir Herrschaft zur Unterdrückung, ist dir Macht zum Selbstzweck missraten. (Bu.153)

This idolised pedagogue had developed into a god who was immortal, could fulfil wishes and change reality. Yet in the contemporary world his teachings had fallen on deaf ears. Men were beyond the state of satisfaction, ever-greedy for more knowledge and power. The flounder was losing his hold over the course of history, hence he forced himself upon the women, so that he might retrace progress through a matriarchal society and switch the roles by emancipating the women from the men. In his last speech, fifty pages before the close of the novel, the flounder complains bitterly. There is a feeling of failure:

> Wissen und Macht habe ich euch verliehen, doch nur Kriege und Elend habt ihr bezweckt. Die Natur wurde euch anvertraut, worauf ihr sie ausgelaugt, verschmutzt, unkenntlich gemacht und zerstört habt. Bei all dem Überfluss, den ich euch eröffnet habe,

könnt ihr dennoch die Welt nicht satt machen... Ob im Kapitalismus oder im Kommunismus: überall vernunftelt der Wahnsinn. Das habe ich nicht gewollt. Euch ist nicht mehr zu raten. (Bu.459)

Ironically, though, this teacher puts himself into an inescapable position of guilt. His confessions are judged by a tribunal of nine women in West Berlin. The flounder's only hope of freedom is to agree to a contract between him and the women: he will serve their cause. There is no guarantee, however, that the women will behave any the wiser or less egocentric than the men did. By allowing himself to be captured first by a man, later by three women; by now furthering the emancipation of women as he once did for men, the flounder is actually showing that there will always be a certain similarity of the sexes. Whether male or female, the human being has similar fears and aspirations, the same hunger for power and authority:

Denn im Prinzip plädiere ich für die Gleichberechtigung der Geschlechter. Immer schon. Heute noch. (Bu.50)

Yet by preferring to engender the successes of one sex at a time, he arouses feelings of doubt and dissatisfaction and makes the world self-conscious. Thus, he interferes in the actions of both men and women. His role of educator of mankind is, without doubt, very dubious.

This flounder, then, partakes of history but is not

confined to the past. He also acts as co-narrator, advising the protagonist-narrator in his role as writer and as husband as well as helping him to dominate women through history. The reader could easily become confused by the I-figure in this novel, since it assumes a different identity appropriate for each historical era and thereby interacts with the various female cooks. This narrator is at the same time present at the trial of the flounder and witnesses the flounder's future advisory role for women at the close of the book. He is also the person writing this work with the aid of his accomplice, the flounder. Unable to relinquish his authoritarian function, the flounder suggests how the author should arrange his eleven cooks in chronological order; provides chapter titles and conclusions and demands that the novel should be named after him:

> Plötzlich sagte er:"Überhaupt, das Buch. Heisst es nun endgültig 'Der Butt'? Ich bestehe darauf." (Bu.419)

He even invades the privacy of the author's home life in Hamburg, telling him to do the washing-up and to learn to change diapers. The author's wife, Ilsebill, is pregnant at the start of the work and by the end of the novel has given birth to a daughter. Each of the nine chapters parallels another month in the growth of the embryo. We should not be surprised to learn that the baby is a girl. After all, the pedagogical fish needs suitable pupils for

the future. The flounder, in fact, contrasts the wife's pregnancy with the husband's creative work and the ideas of men in general. Their minds breed new inventions to disguise their lack of physical creativity. This reference to headbirths is expanded upon in Kopfgeburten-oder die Deutschen sterben aus:

> Affären und Grosstaten von heute: Kalkutta. Der Assuandamm. Die Pille. Watergate. So heissen die Ersatzgeburten der Männer. Irgendein Prinzip hat sie trächtig gemacht. Mit dem kategorischen Imperativ gehen sie schwanger. (Bu.403)

This pedagogical flounder and his teachings, thus, appear to be present in any age and in any place simultaneously. He accompanies the narrator in his role as protagonist in the history of Danzig; he can partake of the everyday life of this married couple in Hamburg; and he is the captive of the women's tribunal in West Berlin in 1973. His pedagogical skill lies in encouraging and convincing others to believe in his point of view. By dint of his knowledge of history and his involvement in the progress of civilisation, he possesses the means to an end. Society is at the mercy of this pedagogue.

Excursis II

Pedagogical Poetry

Although we have been considering exclusively Grass' novels, we should not forget that this writer first started to gain some public recognition through his poetry. In 1956, three years before the successes of Die Blechtrommel, he had written his first collection of poems, Vorzüge der Windhühner. One particular poem, entitled Schulpause, which occurs in the third collection of poems, Ausgefragt (1967), portrays the teacher - pupil relationship in verse form:

Hat die Uhr sich verzählt
Hat die Pause die Angst überlebt
Und das Spiel auf den stillen Aborten?

Er trägt eine Brille über dem Mund: pronunciation.
Er birgt einen Zettel knapp überm Herzen:
sein gutdekliniertes Geheimnis.

Seltsam steht er im Hof,
mitten im Herbst:
die Konferenz löst sich auf.

Buchstaben fallen und Zahlen,
kleine vernünftige Sätze
aus den Kastanien und Linden über der Hypothenuse.

Meine arme kränkliche Mutter,-

Herr Studienrat, üben Sie Nachsicht,-
stirbt, wenn die Pause vorbei ist.

Fettes Papier blüht im Hof.
Langsam nur weicht der Geruch
später vor Tobruk, bei Kursk
am Volturno gefallner Primaner.[104]

Like many of the poems in Ausgefragt, the mood of this poem is melancholic, culminating in the tragic deaths of pupils fighting for their country. The underlying tone of the poem is one of hopelessness: the futility of a school education with regard to the loss of lives during the years of war. The teacher is in no position either to prevent death or to halt the course of history by stopping time. The title of the poem is, at first glance, the schoolbreak in between class periods, but this break in time is taken a step further by the poet.[105] With the question mark at the close of the first verse there is the suggestion that this breaktime has gone on longer than usual: that the breaking down of the clock can confuse our conception of time. The clock, indicative of time, is personified. It has made a mistake, so that, once suspended in time, the realities of the outside world can be forgotten, hence our fears may vanish. There is no more time for fears, no more time for games.

The second verse introduces a male figure whom we presume to be the teacher, since he speaks English and is

wearing glasses perched on the end of his nose. His knowledge is the love of his life, being the closest thing to his heart. His interest in grammar is special and private. This teacher stands alone in the school playground. He does not mingle, since he is the one in authority. He is clearly an oddity, concerned only about teaching. There is a prevailing feeling that this teacher is also suspended in space, out of touch with reality. He is indifferent towards the time of year. For him autumn and the death of nature are seen in terms of letters and numbers: these are the leaves which fall to the ground, forming sentences and equations.

In the fifth verse a pupil addresses the teacher, pleading with him to lengthen the pause and prevent the death of his ailing mother. It is as if the pupil sees the teacher in control of time. He will be the one to tell the pupils that the break is over and classes are about to start again. Thus, in their eyes, he can prolong the pause. However, just as the teacher is incapable of extending time and preventing the death of the mother, he is unable to prevent the death of his pupils at war.

Hence, the final verse refers to the stench of the pupils' corpses during the Second World War. The first line is somewhat ambiguous. It remarks on the greasy paper flourishing in the yard. This suggests, firstly, the amount of paper work involved in the conscription of pupils to the army. It is a lucrative business, the word 'fett' conjuring

up this profitable aspect as well as the sickening thought that a country was relying on the numbers of youngsters, who had just completed their school education, to fight for their fatherland. Secondly, this line refers to the numbers of death certificates, thriving in the cemeteries, like the flowers on the graves. There is a play on the word 'Hof' meaning either the 'Schulhof,' the school playground, or the 'Friedhof,' the cemetery - literally the 'yard of peace.' The references, however, to the stench, slowly receding, suggest that these corpses, like litter, were left to decompose. Whilst memories fill the school playground, dead bodies lie scattered over the battleground.

This poem, then, illustrates the extent to which school life could be disassociated from the realities of politics. The teacher, as we know from our study of pedagogoues in the novels, embodies intellect and reason but avoids any true action. He will watch pupils come and go but be oblivious to their future, to their private problems and anxieties. He lives in a timeless world which others cannot penetrate. The pupils are permitted a brief respite. They have to leave school eventually and face reality. The break in time is only momentary, signifying the calm before the storm; the lull of autumn before the harshness of winter. Whilst time cannot be halted and nature dies its natural death, human lives are sacrificed in the course of history.

Death is the predominant mood of this poem, be it the

death of time or of nature; the private death of a relative or the public death of soldiers at war. Like the leaves falling and decomposing to enrich the soil, the corpses accumulate having served their purpose. In death these pupils are heros. A school education has been wasted and is, thus, portrayed as pointless. No teacher can alter the course of history.

Notes

[1] Kurt Lothar Tank, Günter Grass, 5th ed. (Berlin: Colloquium, 1974). Translated into English by John Conway (New York: F. Ungar, 1969).

[2] Theodor Wieser, Günter Grass. Porträt und Poesie (Neuwied: Luchterhand, 1968).

[3] Wilhelm Johannes Schwarz, Der Erzähler Günter Grass, 2nd ed. (München: A. Francke, 1971); W. Gordon Cuncliffe, Günter Grass (New York: Twayne, 1969); Irene Leonard, Günter Grass (Edinburgh: Oliver and Boyd, 1974); Hanspeter Brode, Günter Grass (München: C.H. Beck, 1979); Volker Neuhaus, Günter Grass, 2nd ed. (Stuttgart: Metzler, 1982).

[4] George A. Everett Jr., A Select Bibliography of Günter Grass from 1956-1973 (New York: B. Franklin, 1974); Patrick O'Neill, A Bibliography: 1955-1975 (Toronto: Toronto UP, 1976).

[5] Franz Josef Görtz, "Kommentierte Auswahl-Bibliographie," Text und Kritik 1/1a (München: Boorberg, 1971) 97-113.

[6] Noel L. Thomas, The Narrative Works of Günter Grass: A Critical Interpretation (Amsterdam and Philadelphia: J. Benjamin, B.V., 1982).

[7] Gert Loschütz, ed., Von Buch zu Buch - Günter Grass in der Kritik: Eine Dokumentation (Berlin and Neuwied: Luchterhand, 1968).

[8] A. Leslie Willson, ed., A Günter Grass Symposium (Austin: Texas UP, 1971).

[9] Manfred Jurgensen, ed., Grass. Kritik - Thesen - Analysen

(Berne and München: Francke, 1973).

[10] Rolf Geissler, ed., Günter Grass. Ein Materialienbuch (Darmstadt and Neuwied: Luchterhand, 1976).

[11] Franz Josef Görtz, ed., Die Blechtrommel: Attraktion und Ärgernis. Ein Kapitel deutscher literarischen Kritik (Darmstadt and Neuwied: Luchterhand, 1984).

[12] Gertrud Bauer Pickar, ed., Adventures of a Flounder. Critical Essays on Günter Grass' "Der Butt" (München: W. Fink, 1982); Siegfried Mews, ed., The Fisherman and His Wife: Günter Grass' "The Flounder" in Critical Perspective (New York: AMS, 1983).

[13] Michael Hamburger and Christopher Middleton, trans., Selected Poems (London: Secker and Warburg, 1966); New Poems (New York: Harcourt, Brace and World, 1968).

[14] John Reddick, The Danzig Trilogy of Günter Grass (London: Secker and Warburg, 1975); Keith Miles, Günter Grass (London: Vision, 1975).

[15] The following books indicate some of the specialised areas of interest in Grass' works to date:
Georg Just, Darstellung und Appell in der "Blechtrommel" von Günter Grass. Darstellungsästhetik versus Wirkungsästhetik (1972); Ann Lois Mason, The Skeptical Muse: A Study of Günter Grass' Conception of the Artist (1974); Gertrude Cepl-Kaufmann, Günter Grass. Eine Analyse des Gesamtwerkes unter dem Aspekt von Literatur und Politik (1975); Lore Ferguson, "Die Blechtrommel" von Günter Grass. Versuch einer

Interpretation (1976); Michael Harscheidt, Wort, Zahl und Gott bei Günter Grass. Der 'Phantastische Realismus' in den "Hundejahren" (1976); Jürgen Rothenberg, Günter Grass. Das Chaos in verbesserter Ausführung: Zeitgeschichte als Thema und Aufgabe des Prosawerks (1976); Hanspeter Brode, Die Zeitgeschichte im erzählenden Werk von Günter Grass. Versuch einer Deutung der "Blechtrommel" und der Danziger Trilogie (1977); Frank Raymund Richter, Günter Grass. Die Vergangenheitsbewältigung in der Danzig-Trilogie (1979); Renate Gerstenberg, Zur Erzähltechnik von Günter Grass (1980); Irmgard Elsner Hunt, Mütter und Muttermythos in Günter Grass' Roman "Der Butt" (1983).

[16] The following periodical articles indicate some of the past analytical interests of various critics of Grass' works:

Erhard M. Friedrichsmeyer, "Aspects of Myth, Parody and Obscenity in Grass' Die Blechtrommel and Katz und Maus," Germanic Review 40 (1965): 240-50; E.M. Friedrichsmeyer, "The Dogmatism of Pain: Local Anaesthetic," Dimension 3 (Special Issue, 1970): 36-49; Gertrud Bauer Pickar,"The Aspect of Colour in Günter Grass' Katz und Maus," German Life and Letters 23 (1970): 304-39; Elizabeth Boa, "Günter Grass and the German Gremlin," German Life and Letters 23 (1970): 144-51; Josef Schnell, "Irritation der Wirklichkeitserfahrung. Die Funktion des Erzählens in Günter Grass' Die Blechtrommel," Deutschunterricht 27 (June, 1975): 33-43;

Jürgen Rothenberg, "Anpassung oder Widerstand? Über den Blechtrommler Günter Grass und sein Verhältnis zur Zeitgeschichte," Germanisch-Romanisch Monatsschrift 25 (1975): 176-98; Peter Russell, "Floundering in Feminism. The Meaning of Günter Grass' Der Butt," German Life and Letters 33 (1979-1980): 245-55; Hanspeter Brode, "Kommunikationsstruktur und Erzählerposition in den Romanen von Günter Grass," Germanisch-Romanisch Monatsschrift 30 (1980); William Slaymaker, "Who Cooks, Winds Up," Colloquia Germanica (1981); J.W. Rohlfs, "Chaos or Order? Günter Grass' Kopfgeburten," Modern Language Review 77 (1982): 886-93.

[17] Gertrude Cepl-Kaufmann, Günter Grass. Eine Analyse des Gesamtwerkes unter dem Aspekt von Literatur und Politik (Kronberg/Ts.: Scriptor, 1975). There have been numerous studies of Grass, the politician, including: Hans-Egon Holthusen, "Günter Grass als politischer Autor," Der Monat 216 (1966): 66; Manfred Jäger, "Der politische Günter Grass," Text und Kritik 1/1a (1977): 74.

[18] Quoted from Kopfgeburten-oder die Deutschen sterben aus, 3rd ed. (Neuwied and Darmstadt: Luchterhand, 1982)

[19] Walther Schultze, ed., Pädagogisches Lexikon in zwei Bänden (Gütersloh: Bertelsmann, 1970)2: 187.

[20] Hans Eckart Rübesamen, ed., introduction, Man sage nicht, Lehrer hätten kein Herz (München: Kindler, 1970) 9-10.

[21] Roy L. Ackermann, The Role of the Trial in the School Prose of the Weimar Republic (Berne: P. Lang, 1982) 9-11.

In his footnotes to the introduction of this work, Roy Ackermann refers to two present-day books about 'Schulliteratur' which have, apparently, been popular:

> That the public still derives pleasure from reading 'Schulliteratur' is evident in the overwhelming success of Gerhard Prause's Genies in der Schule (1974) and Martin Gregor Dellin's Deutsche Schulzeit. Erinnerungen und Erzählungen aus drei Jahrhunderten (1979). Prause's publication documents the travail of numerous notables in their pursuit of a formal education. Dellin's work is largely an anthology of memorable excerpts from German school prose. While both works are entertaining and informative, neither provides a full picture of the personages and works in question nor adds definition to the social, cultural and political values that they reflect.

[22] Hellmut Becker, "Lehrer und Schüler in Günter Grass' Roman Örtlich betäubt," Neue Sammlung 9 (1969):503. Paul Konrad Kurz makes virtually the same remark in his footnotes to his analysis of Örtlich betäubt in volume 3 of Über moderne Literatur: Standorte und Deutungen (Frankfurt: Knecht, 1971) 101:

> In den literarischen Darstellungen des Lehrers im zwanzigsten Jahrhundert überwiegt in der deutschen Literatur die negative Sicht. Man denke an Hannos

> Lehrer in den Buddenbrooks, an den Mathematiklehrer in Musils Die Verwirrungen des Zöglings Törless, an Heinrich Manns Professor Unrat, an Max Fischs Oberlehrer aus dem Requiem Nun singen sie wieder, an Ben Wackes in Bölls Billiard um halbzehn.

[23] In Gerd Gaiser's Schlussball (1958) we begin to see the teacher in his actual social role in the 1950s. Soldner is the English teacher of the class who is giving the ball. Inspite of his lack of qualifications he was appointed teacher after the war, when there was a shortage of teachers. As Alan Bance remarks:

> His lack of qualifications is important, for it means that he cannot hold society responsible for his success or failure. He is not only the servant of society but its self-appointed Socratic master, free to stand or fall by the effect of his teachings.

Alan Bance, The German Novel 1945-1960 (Stuttgart: Akademischer Verlag Hans-Dieter Heinz, 1980) 120.

[24] Hans Eckart Rübesamen, ed., Man sage nicht, Lehrer hätten kein Herz (München: Kindler, 1970) 10.

[25] Horst Rumpf, "Der Unterrichtsbeamte. Die aktuellen Diskrepanzen zwischen Lehrerrolle und Lehreraufgabe," Frankfurter Hefte 24 (1969): 429-40.

[26] Hellmut Becker, "Die verwaltete Schule: Gefahren und Möglichkeiten," Merkur 8 (1954): 1164.

[27] Quoted from örtlich betäubt, 5th ed., (Neuwied and

Darmstadt: Luchterhand, 1982).

[28] Peter Scott, "An Essay on Education IV:'First-class minds' at bay," The Times Higher Education Supplement 23 August 1985: 24.

[29] An interview with Hayo Matthiesen, Die Zeit 31 October 1975: 33.

[30] An interview in Der Spiegel 14 (1979): 220.

[31] Erich Kästner (1899-1974), "Versäumte Lektionen," Gesang zwischen den Stühlen (1932).

[32] Franz Schonauer, "Günter Grass. Ein literarischer Bürgerschreck von gestern?" Zeitkritische Romane des zwanzigsten Jahrhunderts. Die Gesellschaft in der Kritik der deutschen Literatur, ed. H. Wagener (Stuttgart: Reclam, 1975) 349.

[33] Other articles which we should mention in connection with the first three works include:
Alexander Gelley, "Art and Reality in Die Blechtrommel," Forum for Modern Language Studies 8 (1967): 115-25; Henry Hatfield, "Günter Grass. The Artist as Satirist," The Contemporary Novel in German. A Symposium, ed. R.R. Heitner (Austin: Texas UP, 1967) 115-34; Idris Parry, "Aspects of Günter Grass' Narrative Technique," Forum for Modern Language Studies 8 (1967): 99-114; Wesley V. Blomster, "The Documentation of a Novel: Otto Weininger and Hundejahre by Günter Grass," Monatshefte 61 (1969): 122-38; Volker Neuhaus, "Bella Tulla sans merci," Arcadia 5 (1970): 278-95;

Lester Caltvedt, "Oskar's Account of Himself: Narrative Guilt and the Relationship of Fiction to History in Die Blechtrommel," Seminar 14 (1978): 285-94.

[34] Quoted from Die Blechtrommel. Danziger Trilogie 1, 19th ed. (Neuwied and Darmstadt: Luchterhand, 1982).

[35] Elizabeth Boa, "Günter Grass and the German Gremlin," German Life and Letters 23 (1970): 147.

[36] Judith Ryan, "The Revocation of Melancholy. Günter Grass' The Tin Drum," The Uncompleted Past. Postwar German Novels and the Third Reich (Detroit: Wayne State UP, 1983) 106.

[37] Keith Miles, Günter Grass (London: Vision, 1975) 180.

[38] Alan Bance, The German Novel 1945-1960 (Stuttgart: Akademischer Verlag Hans-Dieter Heinz, 1980) 96.

[39] M.K. Sosnoski, "Oskar's Hungary Witch," Modern Fiction Studies 17 (Spring, 1971): 61-77.

[40] Eberhard Mannack, "Oskars Lektüre. Zum Verweisungszusammenhang in Günter Grass' Blechtrommel," From Wolfram and Petrarch to Goethe and Grass, ed. D.H. Green (Baden-Baden: Koerner, 1982) 587-600.

[41] Bebra is not the only 'master' in Oskar's life, as Paul Francis Botheroyd points out "the moth is referred to often as 'Oskars Meister'" which on the day of his birth teaches Oskar the art of drumming or, at least, the protagonist-cum-narrator interprets the sound of the wings beating against the light-bulb as being that of a drum beat.

Paul Francis Botheroyd, Ich und Er. First and Third Person Self-Reference and Problems of Identity in Three Contemporary German-Language Novels (The Hague: Mouton, 1976) 28-61.

[42] Professor Kuchen and Professor Maruhn are probably based on Grass' own teachers, when he studied at the Arts Academy in Düsseldorf during 1948-49. He learnt graphics from Sepp Mages and Otto Pankok (possibly 'Kuchen' from the Low German 'Pankoken').

[43] Irene Leonard, Günter Grass (Edinburgh: Oliver and Boyd, 1974)

[44] Keith Miles, Günter Grass (London: Vision, 1975) 179.

[45] An interview with Heinz Ludwig Arnold on the 28th November, 1970. Text und Kritik 1/1a (1971): 6.

[46] Judith Ryan purports that Oskar's education is the direct opposite to that of Adrian Leverkühn's in Thomas Mann's Dr. Faustus:

> Whereas Adrian's genius is guided by traditional university study and his mentor, Wendell Kretzschmar, Oskar is self-taught and must painfully conceal his learning from those around him.

Judith Ryan, "The Revocation of Melancholy. Günter Grass' The Tin Drum." The Uncompleted Past. Postwar German Novels and the Third Reich (Detroit: Wayne State UP, 1983) 60.

Alan Bance suggests the similarities between Die Blechtrommel and Felix Krull:

> Die Blechtrommel, again like Felix Krull, parodies another traditonal form, that of the 'Bildungsroman.' The notion of 'Bildung,' that experience of life which necessarily equips us to deal with life, is itself thrown into doubt. This is not merely a rejection of an outworn form ... but also a comment on a particular historical period.

Alan Bance, The German Novel 1945-1960 (Stuttgart: Akademischer Verlag Hans-Dieter Heinz, 1980) 134.

[47] Elizabeth Boa, "Günter Grass and the German Gremlin," German Life and Letters 23 (1970): 148.

[48] Henri Plard, "Über Die Blechtrommel," Text und Kritik 1/1a (1971): 44.

[49] Quoted from Katz und Maus. Danziger Trilogie 2, 17th ed. (Neuwied and Darmstadt: Luchterhand, 1982).

[50] We should mention here that the name of this sports' teacher differs in spelling in the two novels. In Katz und Maus it is Mallenbrandt; in Hundejahre there is no 't': Mallenbrand. Some critics have attempted to associate this fictitious figure with an actual sports' teacher at the 'Conradinum.' In an interview in Der Spiegel in 1962, Grass rejected this notion but went on to say that this proved how realistic literature could be:

> Dieser Studienrat Mallenbrandt ist - wie alle meine Figuren - frei erfunden, aber nicht aus der Luft gegriffen. Ein Studienrat Wallerand ist mir nicht

bekannt. Allerdings gab es in Conradinum zu Danzig-Langfuhr einen Turnlehrer - an seinen Namen vermag ich mich nicht mehr zu erinnern - der eine Trillerpfeife an langer, geflochtener Kordel besass. Wenn nun der mir unbekannte Theodor Wallerand in sich den anonymen, mir bekannten Turnlehrer mit der 'Zauberpfeife' wiedererkennt, also bereit ist zu erklären, dass er in der Turnhalle des Conradinums eine 'Zauberpfeife' oft hat wirken lassen, dann könnte es möglich sein, dass sich, wie oft in der Dichtung, zwischen einer erfundenen Figur - Mallenbrandt - und einer tatsächlichen - Wallerand - eine Ähnlichkeit ergeben hat, die nicht unbedingt gegen Wallerand sprechen muss, aber in jedem Fall die Macht der Dichtung beweist.

[51] Gertrude Cepl-Kaufmann, Günter Grass 91.

[52] Quoted from Hundejahre. Danziger Trilogie 3, 9th ed. (Neuwied and Darmstadt: Luchterhand, 1982)

[53] Eva Hoesch, "Das Lehrer - Schüler Verhältnis im Brennpunkt gesellschaftlicher Auseinandersetzungen, dargestellt an den Romanen örtlich betäubt (BRD: Günter Grass) und Pause für Wanzka (DDR: Alfred Wellm)," Der Deutschunterricht (Stuttgart) 28 (October, 1976): 51.

[54] An interview with Heinz Ludwig Arnold, Text und Kritik 1/1a (1971): 27.

[55] There is a pun on the name 'Brühsam' and its

reference to the cooking term 'Brühe' meaning 'broth' or 'gravy.' Grass is himself a keen cook and delights in his culinary expertise. This is particularly evident in his novel Der Butt (1977) and its eleven female cooks. Grass' interest in food goes back to the days when his mother owned a grocery shop. He is good at cooking, preparing at least half of the family meals. He believes that he can recover from working by cooking.

[56] Peter J. Graves, "Günter Grass' Die Blechtrommel and örtlich betäubt: The Pain of Polarities," Forum for Modern Language Studies 9 (1973): 132-42.

[57] Noel L. Thomas, The Narrative Works of Günter Grass. A Critical Interpretation (Amsterdam and Philadelphia: J. Benjamin, B.V., 1982) 174.

[58] Gertrude Cepl-Kaufmann 107.

[59] Noel L. Thomas 170.

[60] Noel L. Thomas 196.

[61] Manfred Jurgensen, Über Günter Grass. Untersuchungen zur sprachbildlichen Rollenfunktion (Berne and München: Francke, 1974) 174.

[62] Noel L. Thomas 174.

[63] Erhard Friedrichsmeyer, "The Dogmatism of Pain: Local Anaesthetic," Dimension 2 (1970): 37.

[64] Gertrude Cepl-Kaufmann 70.

[65] Ann L. Mason, The Skeptical Muse. A Study of Günter Grass' Conception of the Artist (Berne: H. Lang, 1974) 124.

[66] An interview with Henning Rischbieter. Theater heute 3 (1969): 31-34. With regard to the relevance of the play:

> ...it is worth recalling that it was first performed one year after the students' protest movement had also left its mark on literature itself, for militant students and intellectuals had increasingly demanded that literature should be subordinated to political objectives.

Noel L. Thomas 188.

[67] Erhard Friedrichsmeyer, "The Dogmatism of Pain," 37.

[68] Eva Hoesch 62.

[69] Erhard Friedrichsmeyer 39.

[70] This interpretation of the relationship between teacher and pupil does not conform to a number of critics' opinions who continually stress that there is a generation gap between adult and youth. The conflict, however, between adolescence and old age appears to be the make-up of the teacher alone rather than between the various characters. It is Starusch who cannot come to terms with his own adolescence. Gertrude Cepl-Kaufmann, for example, suggests that, since Starusch has had to give up his past ideals for the sake of his pedagogical role, he has become an introvert and private person:"Sein Kontakt zur jüngeren Generation wird von daher zum blossen Rollenspiel."

Gertrude Cepl-Kaufmann 106.

[71] Eva Hoesch 60.

[72] The 'Spuren im Schnee' are indicative of the snail's path of slow but cautious progress. In Aus dem Tagebuch einer Schnecke Grass refers to himself as the human snail:

> Ich liege hinter mir.
> Meine Spur trocknet weg.
> Unterwegs vergass ich mein Ziel.
> Jetzt ziehe ich mich zurück,
> bin nur noch zerbrechlich. (Tgb. 39-40)

[73] An interview with H. Klunker, "Ich und meine Rollen: Wirklichkeit und Roman, Literatur und Politik, ein Gespräch," Deutsches Allgemeines Sontagsblatt 12 October 1969.

[74] Eva Hoesch 62. It is noticeable that the reception of örtlich betäubt has been quite negative, since some critics believe that Grass has idealised political concerns on a personal level; the narrative is only a political manifesto written in a literary form. Others regard Starusch as just another narrator whose pedagogical role is of no consequence. He has also been described as a 'negative hero' which is somewhat misleading. He certainly is a protagonist who is prone to failure in every aspect of his life. Yet it is this 'negative' quality which clearly depicts the crisis in which he finds himself. If he were to react positively and solve all his problems, then we would be presented with an ideal world and not the reality of contemporary West Germany.

[75] Paul Konrad Kurz, S.J., Über moderne Literatur III: Standorte und Deutungen (Frankfurt: Knecht, 1971) 102.

[76] Quoted from Aufsätze zur Literatur (Neuwied and Darmstadt: Luchterhand, 1980) 163.

[77] Quoted from Aus dem Tagebuch einer Schnecke (Neuwied and Darmstadt: Luchterhand, 1980) 2nd ed.

[78] Keith Miles 205.

[79] Eva Hoesch 59.

[80] Noel L. Thomas 359.

[81] Noel L. Thomas 364:

> Each political problem, whether it be the reform of the pension system or Brokdorf and the disposal of nuclear waste, presents itself to his mind like a stone which has to be pushed up the hill and which then rolls back down into the valley. The labours are many and interminable.

[82] In the light of this interpretation and Grass' own words, it would be difficult to understand how Noel Thomas can remark that "the author regards their behaviour as being worthy of imitation by those who are concerned about the democratic welfare of their country"(353).

[83] Quoted from Goethe's postscript to a letter to Zelter on the 26th November, 1825. Werke, Briefe und Gespräche (Zürich and Stuttgart: Artemis, 1948) Vol. 20: 543.

[84] Quoted from Über das Selbstverständliche (Neuwied and Darmstadt: Luchterhand, 1968) 56-57.

[85] Kurt Lothar Tank, "Deutsche Politik im literarischen Werk von Günter Grass," Grass. Kritik - Thesen - Analysen, ed. M. Jurgensen (Berne: Francke, 1973) 184-85.

[86] Johann Heinrich Pestalozzi, Lienhard und Gertrud. Preface in Sämtliche Werke, eds. A. Buchenau, E. Spranger and H. Stettbacher (Berlin and Leipzig, 1927) Vol.2: 3.

[87] Helmut Germer, The Novel of Education from 1764 to 1792 (Berne and Frankfurt: P. Lang, 1982) 12.

[88] Quoted from Aufsätze zur Literatur 163. In 1980 the Jewish museum in New York exhibited Jewish treasures which had been transported from Danzig before the Great Synagogue was destroyed by the Nazis. References are made to this in Aus dem Tagebuch einer Schnecke:

> Als Ende März (laut Verkaufsvertrag) die Grosse Synagogue an der Reitbahn geräumt werden musste, halfen Zweifel und seine restlichen Schüler beim Verpacken der Kultgeräte, die wenig später nach New York geschickt wurden, wo sie als Gieldzinski-Sammlung im Jüdischen Museum Platz fanden. (Tgb. 84)

To commemorate the exhibition of these treasures a book was published in 1980 showing the catalogue and its photos. In addition to articles written about Danzig Jews and the history of the treasures an essay by Grass, translated by Ralph Mannheim and entitled "What shall we tell the children?" was included in this book. Grass has clearly incorporated in this essay remarks made previously in other works, such as Aufsätze zur Literatur, but he has also expanded his views of the German past and related them to Heinrich Heine's attitude in his fragment The Rabbi of Bacherach as well as

to German society's reaction to the television series Holocaust:

> The success of 'popular' enlightenment has never been more than skin deep. Demonstrably as television series (as shown by public opinion polls) shatter, touch or horrify the masses, much as they move them to pity or even shame - and this was the effect of Holocaust - they are quite incapable of disclosing the complex 'modernity' of genocide and the many-layered responsibilities at the root of it.

"What shall we tell the children?" Danzig 1939: Treasures of a Destroyed Community, ed. Sheila Schwartz (Detroit: Wayne State UP, 1980) 22.

[89] An interview with Ferdinand van Ingen and Gerd Labroisse at the university of Amsterdam on the 4th May, 1976. Deutsche Bücher (1976).

[90] Heinz Ludwig Arnold, "Die unpädagogische Provinz des Günter Grass," Brauchen wir noch die Literatur? Zur literarischen Situation in der BRD (Düsseldorf: Bertelsmann, 1972) 134-37.

[91] Charlotte W. Ghurye, The Movement toward a New Social and Political Consciousness in Post-War German Prose (Berne: H. Lang, 1971) 73.

[92] Eva Hoesch 59.

[93] Noel L. Thomas 189. Dieter Wuttke also points to the aftermath of the publication of örtlich betäubt:

> Es ist bezeichnend für die Situation, dass bald nach Grass' Roman eine Gruppe von Pädagogen ein Buch mit dem Titel erschienen liess: Das Ende der Höflichkeit. Für eine Revision der Anstandserziehung. Sie versichern, das Ende der Höflichkeit bedeute für sie nicht den Untergang von Sensibilität, Zärtlichkeit und Takt, dies aber in der unsensibelsten und taktlosesten Sprache, die wahrscheinlich je in solchem Zusammenhang benutzt worden ist.

Dieter Wuttke, "Didaktische Dichtung als Problem der Literaturkritik und der literaturwissenschaftlichen Wertung. Ein wissenschaftspolitischer Essay," From Wolfram and Petrarch to Goethe and Grass, ed. D.H. Green (Baden-Baden: Koerner, 1982) 606.

[94] Dieter Wuttke 605. Ann L. Mason is another critic who employs the word 'didactic' with regard to örtlich betäubt:

> ...the novel is ... using a fictional form to make a didactic point, to polemicize against 'terror and resistance' ... örtlich betäubt can be seen as a kind of non-didactic parable, one which has no simple point to convey but which is rather a story constructed with a productively oblique reference to the situation of contemporary Germany. It would, then, not argue a point, but provoke and, to a limited extent, direct the readers' meditation.

Ann L. Mason, The Skeptical Muse 126.

[95] Ann L. Mason, "The Artist and Politics in Günter Grass' Aus dem Tagebuch einer Schnecke," Germanic Review 51-52 (1976-77).

[96] Neal Ascherson, "Probing the German Sickness," Observer Review 18 April 1982.

[97] "Über meinen Lehrer Döblin," Aufsätze zur Literatur 70.

[98] Robin Smyth, "Food for Thought," Observer Magazine 1 October 1978.

[99] Quoted from the 'Heilbronner Schriftstellertreffen' during the 16th to 18th December, 1983. Widerstand lernen. Politische Gegenreden 1980-83 (Neuwied and Darmstadt: Luchterhand, 1984) 91-96.

[100] "Verweigert Euch!" Aufruf der an der Heilbronner Begegnung beteiligten Schriftsteller. Widerstand lernen 97-98.

[101] Fourteen years after Katz und Maus Grass does not forget the teachers he mentioned in passing. The name of the Latin teacher, Stachnitz, was mentioned twice in that work. When the lieutenant-commander visited his alma mater he sat between Stachnitz and Brunies; and in his speech he said that he had thought of his Latin teacher when he was in his first tank. This Latin teacher reappears once in Hundejahre, when we hear that Dr. Stachnik was the president of the Centre Party, until it was dissolved in October, 1937.

In Der Butt there is a whole chapter devoted to this teacher in the format of a letter written by the author who was taught Latin by Dr. Stachnik. After the Centre Party no longer existed in Danzig, this teacher became a silent opponent of National Socialism and had to be cautious:

> Und doch hat man Sie bis in den Schulmief hinein verfolgt; was unseren blöden Pennälerwitz kaum gejuckt hat. (Bu. 168)

When teaching Latin he seemed to have no contact with his pupils, since he was passionately obsessed with the grammar. But when he showed that he was Catholic and spoke of Dorothea von Montau and his research about this fourteenth century priestess, he could escape reality and catch the attention of at least one of his thirteen year old pupils. He was unsuccessful in teaching the author Latin:

> Aber Sie und ich wissen, dass die Geschichten nicht aufhören können, immer wieder anders und anders wirklich zu verlaufen. (Bu. 172)

We are reminded of Grass' view that history is circular: "Gibt es Geschichten, die aufhören können?" (KuM. 84) In an interview with Robin Smyth in 1978, Grass made the following comments about history:

> Our official school and university history is all about wars and treaties and dynasties ... But the introduction of the potato into Prussia caused more social and political change than the Seven Years

> War that preceded it. Besides, the records on which 'factual' history is based are full of holes and written by the victors and the literate minority. (Smyth 37)

In Grass' view the historian cannot reach those areas of life which the imaginative and creative writer succeeds in reaching.

[102] A number of critics have attempted to analyse Grass' opinion of women in Der Butt including:
Noel L. Thomas, "Günter Grass' Der Butt: History and the Significance of the Eighth Chapter ('Vatertag')," German Life and Letters 33 (1979-80): 75-85; Peter Russell, "Floundering in Feminism: The Meaning of Günter Grass' Der Butt," German Life and Letters 33 (1979-80): 245-56.

[103] Quoted from Der Butt, 4th ed. (Frankfurt: Fischer, 1983).

[104] The poem Schulpause is quoted from Ausgefragt (Neuwied and Berlin: Luchterhand, 1967) 8.

[105] The 'Schulpause' is also referred to in detail in Hundejahre, where Oswald Brunies' behaviour in the school playground is described in humorous tones. Again there is the notion that the pupils fear the end of the breaktime, when they have to return to the classroom. Grass enjoys playing with words, always conceiving new words. Here again he combines the word 'Pause' with other aspects of school life: "Kleine Pause, Grosse Pause. Pausenspiele, Pausengeflüster. Pausenbrot und Pausennot." (Hj. 79)

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